MUSC - 2800 Assignment II: EXPANSION OF TONALITY -- DEBUSSY

Compose a four-measure piano piece. Use a motive at least twice, or construct one melodic thought to last for the duration of your composition. Use at least one 9th, 11th, or 13th chord. Use at least one example of "planing" (parallelism). Keep tonality ambiguous, but end your piece in a key. Give an harmonic analysis of your composition.

Grading:

Correct analysis	10
Manuscript -- clarity, alignment, etc.	10
Use of 9th, 11th, 13th chord(s)	10
Use of new scales, chords	10
Idiomatic use of piano	10
Form -- focal point	10
Melodic interest (motive)	10
Rhythmic interest	10
Editing -- dynamics, tempo, articulation	10
Use of planing	10

QUOTES ON IMPRESSIONISM AND DEBUSSY

Prélude à l'après-midi d'une faune

Debussy's description:

"The music of this prelude is a very free illustration of the beautiful poem by Stéphane Mallarmé. In no wise does it claim to be an exact re-creation of the poem. Rather, it projects the successive backgrounds across which the desires and dreams of the faun stir in the heat of that afternoon. Then, weary of pursuing the frightened nymphs and naiads, he abandons himself to an intoxicating sleep filled with visions – realized at last – of full possession amid universal Nature."

[*naiads* – water nymphs which preside over brooks and fountains]

"Of all the musicians who ever lived, Claude Debussy was one of the most original and most adventurous; he was a consummate master within the limits of his exquisite style. For every sort of voice and instrument, he made music that diverged radically from the common practice of his predecessors – Bach to Brahms, or Rameau to Rimsky-Korsakov – and his music won a permanent place in the repertory of every kind of performer and performing group. His achievement is unique."

-- W. W. Austin

Rarely in music history has the innovator and the culminator been the same person. Debussy not only started Impressionism in music, but he also brought it to its peak of perfection.

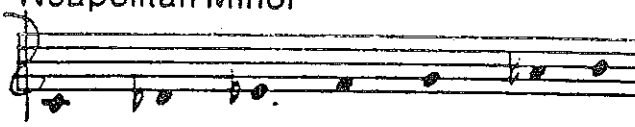
-- Lloyd S. Kaplan

Foreign and Exotic Scales

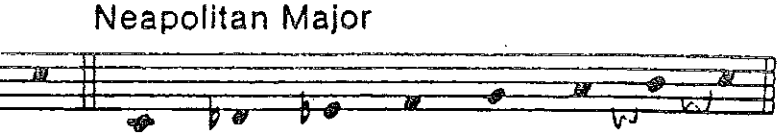
I have included these scales for those wishing to impress their friends and loved ones, but for the serious music student you'll find much hidden within them, particularly in the extraction of their scale-tone chords. For the fingering you're on you're own.

ALL IN KEY OF C ALL ARE TRANSPOSEABLE TO ANY KEY

Neapolitan Minor

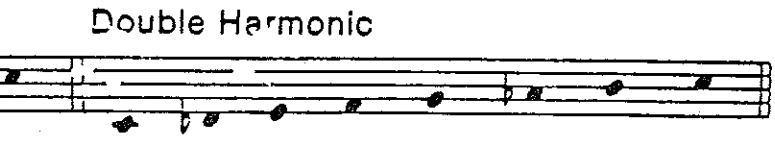


Neapolitan Major

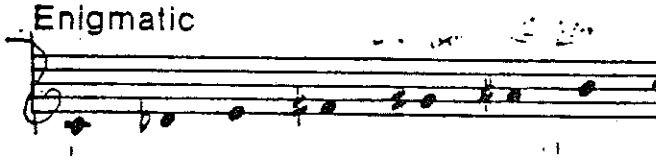


Oriental

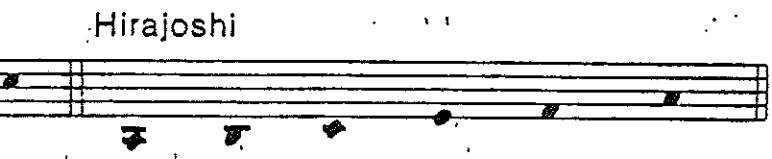
Double Harmonic



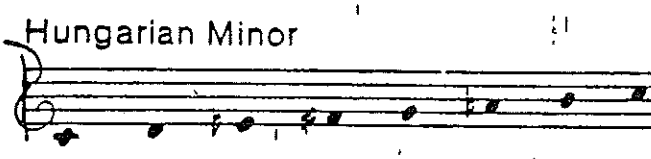
Enigmatic



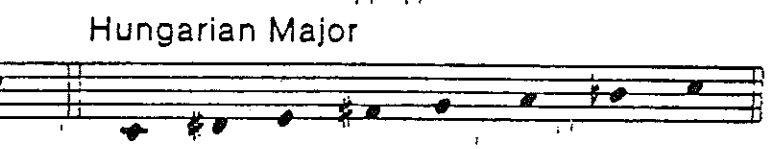
Hirajoshi



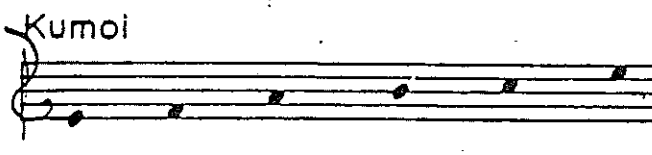
Hungarian Minor



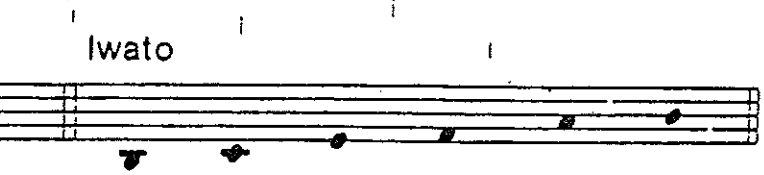
Hungarian Major



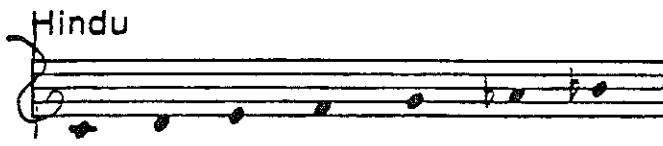
Kumoi



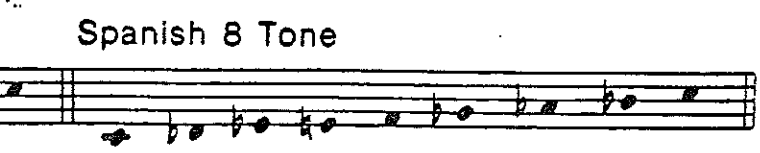
Iwato



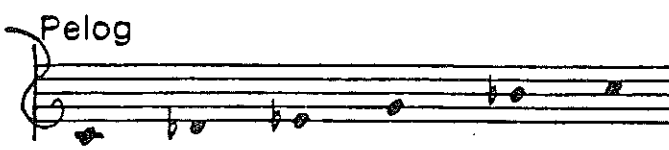
Hindu



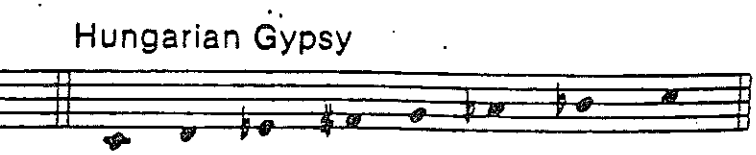
Spanish 8 Tone



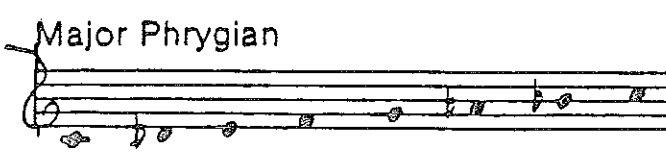
Pelog



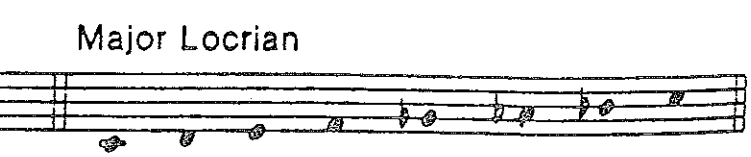
Hungarian Gypsy

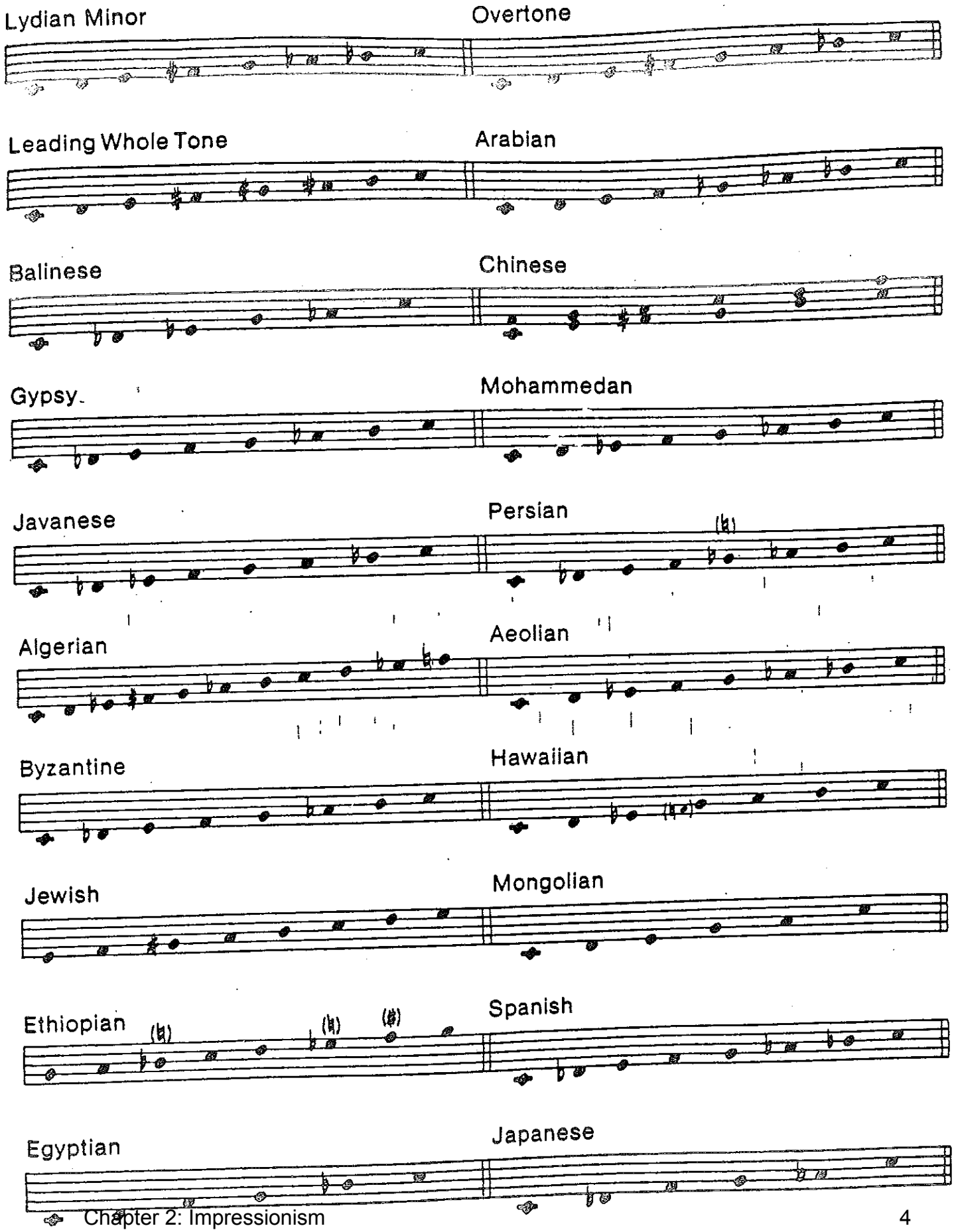


Major Phrygian



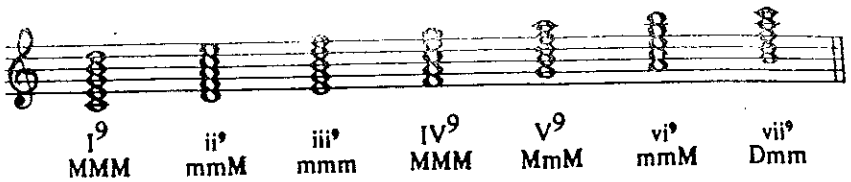
Major Locrian



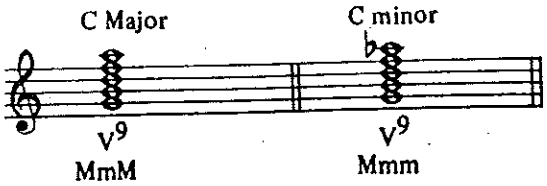

Lydian Minor
Overtone
Leading Whole Tone
Arabian
Balinese
Chinese
Gypsy
Mohammedan
Javanese
Persian
Algerian
Aeolian
Byzantine
Hawaiian
Jewish
Mongolian
Ethiopian
Spanish
Egyptian
Japanese

Treatment of 9th Chords

The 9th chord can be found on any step of the scale and almost always occurs in root position.



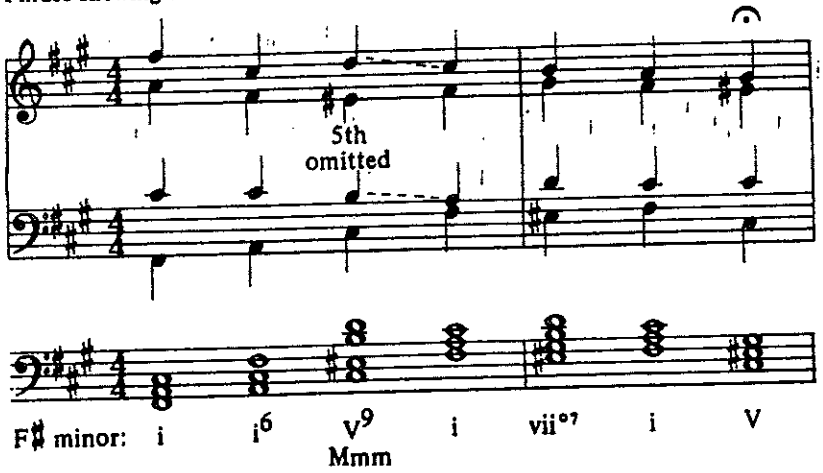
By far the most common of the 9th chords is the dominant. In major keys it is MmM (Major triad, minor 7th, Major 9th) and in the minor keys it is Mmm.



The treatment of the 9th chord is as follows:

1. In piano, organ, small ensemble, orchestral and other settings, all factors may be present, but the dissonant factors (7th and 9th) are seldom doubled since they are extremely active tones.
2. In four-part writing, one pitch must always be omitted since the 9th chord contains five. The factor most often deleted is the 5th.

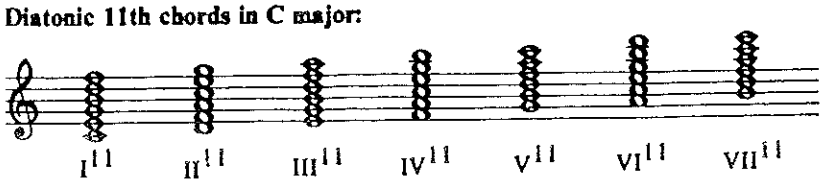
Phrase showing 5th deleted in the 9th chord:



Treatment of 11th Chords

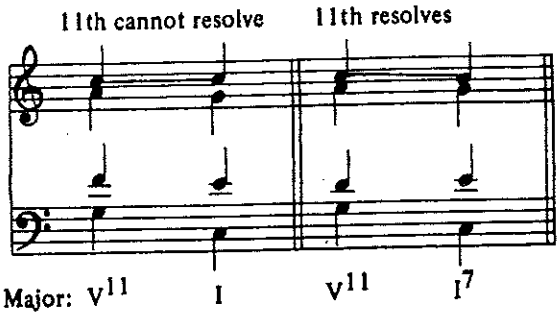
The 11th chord can be found on any degree of the scale.

Diatonic 11th chords in C major:

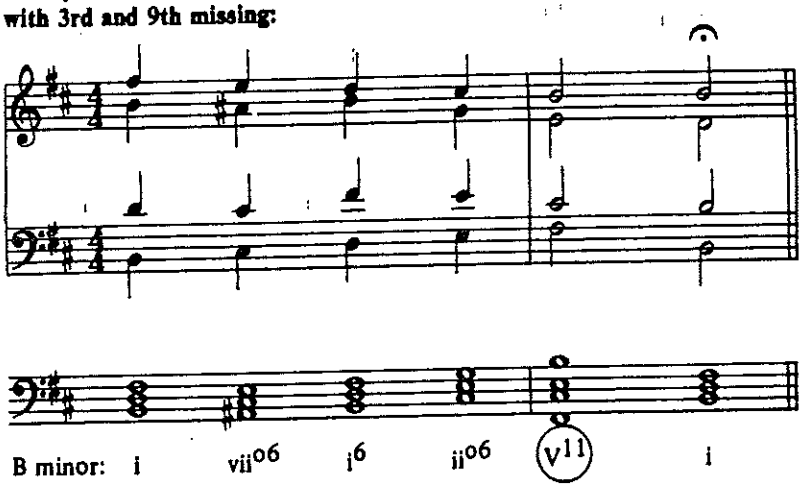


The V^{11} chord is the most common.
The treatment of the 11th chord is as follows:

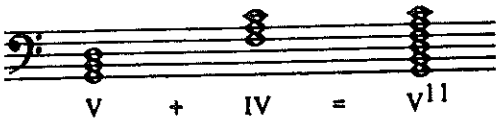
1. All six factors are seldom found in the 11th chord. The 3rd is most often omitted, and if more than one factor is missing, it is frequently the 9th or the 5th.
2. In circle of descending 5ths (ascending 4ths) progressions, the 11th of the 11th chord cannot resolve since the resolution factor is not present in the chord of resolution. However, if the resolution chord is a 7th chord, the resolution is possible.



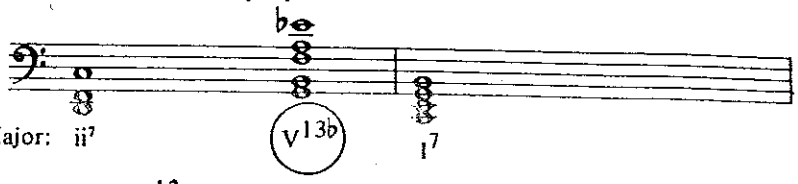
Four-part chorale phrase showing 11th chord with 3rd and 9th missing:



One final aspect of the 11th chord should be pointed out. It has within its makeup two complete triads:



Chords reduced to simple position:

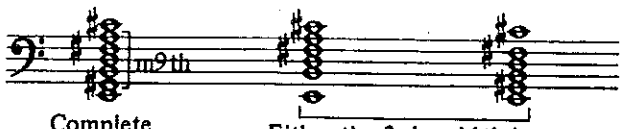


V^{13} used as a functional chord

Treatment of 13th Chords

Seldom are all factors of the 13th chord present at the same time:

1. The 13th chord is virtually always found in root position.
2. Because of the minor 9th interval between the 3rd and 11th factors, one or the other is generally missing in 13th chords.

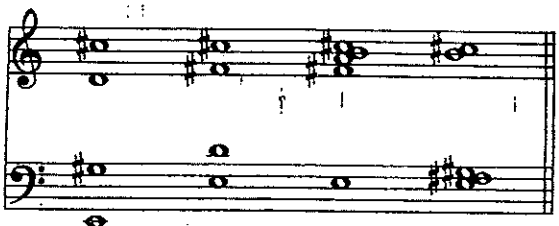


Complete dominant 13th

Either the 3rd or 11th is usually missing in the 13th chord

3. The smoothest and most euphonious arrangements of the 13th chord are obtained when dissonant factors (7th, 9th, 11th, 13th) are spread apart in the chord. For special effects and a more dissonant result, the higher factors can be grouped together.

Arrangements of the 13th chord:



Euphonious arrangements

Dissonant arrangements

4. When the 13th chord is used functionally, it is usually the V^{13}, although it can be found on any scale degree.
5. In four-part writing, the most common factors present are the root, the 3rd, the 7th, the 9th, and the 13th, although a variety of combinations are possible so long as the 3rd and 11th are not present at the same time.
6. In many-voiced compositions such as orchestral, piano, and organ works, the root may be doubled, but most often no doubling occurs.
7. Confusion between the added 6th chord and the 13th is quite possible since both contain either a 6th (in close position) or a 13th that is the compound (octave plus) equivalent of the 6th. In analysis, a good rule of thumb is to analyze as 13th chords only those that contain at least one

A Faun's Afternoon
Ecologue

Stephane Mallarmé
1842 - 1898

A FAUN 1896

I DESIRE to perpetuate these nymphs.

So bright their light rosy flesh that it hovers in the air drowsy with tufted slumbers.

Did I love a dream? My doubt, heap of old night, ends in many a subtle branch, which remaining the true woods themselves, proves, alas! that alone I offered myself the ideal error of roses for triumph. Let us reflect . . .

or if the women that you tell of represent a desire of your fabulous senses! Faun, illusion flows like a weeping spring from the cold blue eyes of the most chaste: but the other, all sighs, do you say that she contrasts like the day breeze warm on your fleece? No! Through the motionless, lazy swoon suffocating with heat the cool morning if it struggles, there murmurs no water not poured by my flute on the thicket sprinkled with melody; and the only wind, quick to breathe itself forth out of the two pipes, before it scatters the sound in an arid rain, is, on the horizon unmoved by any wrinkle, the visible, calm and artificial breath of inspiration returning to the sky.

O Sicilian shores of a calm pool that my vanity plunders, vying with the sun, silent beneath flowers of sparkling light, TELL *'that here I was cutting the hollow reeds subdued by talent; when, on the green gold of far-off verdures that offer their vine to fountains, an animal whiteness ripples to rest: and that, at the slow prelude in which the pipes are born this flight of swans, no! of naiads runs away or dives . . . .'*

Motionless, everything burns in the tawny hour without showing by what art there ran off together too much Hymen desired by him who seeks a natural: then shall I awaken to the first fervour, upright and alone, beneath an ancient flood of light, lilies! and one of you both for ingenuousness.

Other than this sweet nothing divulged by their lip, the kiss that softly gives assurance of the treacherous, my breast, virgin of proof, bears witness to a mysterious wound due to some august tooth; but let it pass! A certain secret chose for confidant the great twin reed, on which we play beneath the blue sky: which, diverting the cheek's emotion to itself, dreams in a long solo that we entertained the beauty of round about by false confusions between itself and our credulous song; and, as high as love is sung, of making a resounding, empty, monotonous line disappear from the habitual dream of back or pure side followed by my half-shut glances.

Try then, instrument of flights, O malignant Syrinx, to flower once more upon the lakes where you await me! Proud of my murmuring, I shall speak of goddesses for many days; and by idolatrous paintings again remove girdles from their shadow: so, when I have sucked the brightness of grapes, to banish a regret removed by my pretence, laughing I raise the empty cluster to the summer sky and, blowing into its luminous skins, desiring drunkenness, I look through it till the evening.

O nymphs, let us swell various MEMORIES once again. *'My eye, piercing the reeds, touched with its dart each immortal neck that drowns its burning in the wave with a cry of rage to the forest sky; and the splendid bath of hair disappears in light and shuddering, O precious stones! I run up; when at my feet are joined (bruised by the languor tasted in this evil of being two) girls sleeping amid their perilous arms alone; I carry them off without disentangling them, and fly to this bank hated by the frivolous shade, of roses drying up every perfume in the sun, where our sport may be like to the day consumed.'* I adore you, virgin's wrath, O wild delight of the holy naked burden slipping away to flee my lip aflame which, like quivering lightning, drinks the secret terror of the flesh: from the feet of the heartless to the heart of the timid one, abandoned at the same time by an innocence, wet with wild tears or less sad vapours. *'Being gay at conquering these treacherous fears, my crime is to have divided the dishevelled tuft of kisses that the gods kept so thoroughly mingled; for I scarcely went to hide passionate laughter beneath the happy sinuosities of a single girl (holding the little one, who was naive and did not blush, by a mere finger so that*

light = love rosy = feminine

dreams turn to truth
Triumph may be only illusion
break suggests urgency of sexual appetite
Women may be of his own illusion

air = most volatile element

breath = air of divinity sky = divinity, eternity

woman vying with man

flight of swans = waves of human desire
savagery of heat of desire = tawny color of air (conjugal love)

lily = symbol of male

search for sign of amour with nymphs

chooses flute for confidante

flute enables Faun to confuse reality of what he sees with imaginings of what he hears

wings, flight = generic aspiration
Syrinx – nymph changed to reed to escape Pan - malignant – caused nymphs to flee – he lost object of desire
MIDPOINT – first use of dark word: shadow

Dionysian – clarity of grapes – their taste and vision

F FINAL THIRD – begins to talk directly to nymphs

wave (of desire) rage =primordial scream of existence sky=God
hair=femininity stones=death perilous arms=dangerous embrace all living things suffer fate of being alone even if joined

masochism – likes wrath, resistance
what is desired is frightening, frightening because desired
what is really frightening is realization of desires – a type of death

PRÉLUDE À L'APRÈS-MIDI D'UN FAUNE – "Afternoon of a Faun"

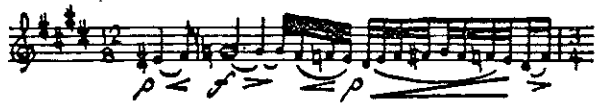
(After the Eclogue by Stéphane Mallarmé)

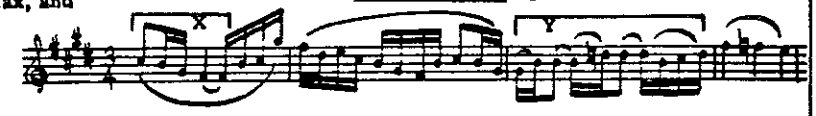
Composed in 1894

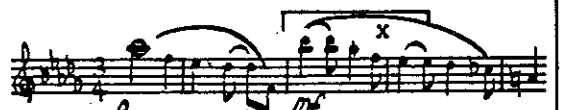
Achille Claude Debussy

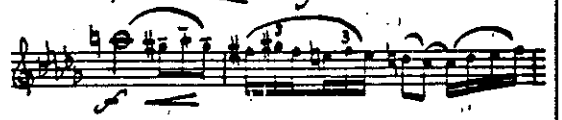
First Rondo Design

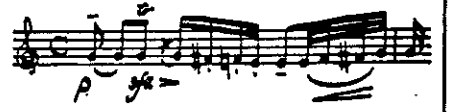
PRINCIPAL SONG	Quasi 3 Part Form	I	1	(1) A tenuous, chromatic theme by solo flute evokes an impression of summer heat and slumber; horns answer languorously.
		II	11	(1) Flute repeats; oboe presents new consequent phrase; with addition of other instruments the mood is carried forward to a pulsating moment of intensity.
		III	21	(1) Flute theme is expanded, more florid at the end; a brightened mood in suggested by the elaborate extemporization by the flute. A rich and varied, but unified scene has been presented by simple materials employed in new relationships of rhythm, pitch and color.
MID – SECTIONS	Section 1		31	(2) A more agitated and darker mood is initiated by this motive in the clarinet and intensified by the cello; repeated on higher pitch.
			37	(3) Moods having been established, the oboe presents a more sophisticated song, gay but expressive. It sweeps to another momentary climax, and quickly subsides.
			51	(3y) The transition is effected by a variant of (3y).
	Section 2		55	(4) Contrasting with the chromatic motives, (1) and (2), this theme is diatonic, sustained and intensely expressive; the whole-tone-scale appears at the end to color the theme. Winds present the theme.
			63	(4) Strings respond with the lyric theme, contrasting with the restless accompaniment in winds. The final measure of (5) is used to increase the agitation.
			75	(4) Horn, clarinet and oboe sound it in succession with delicate, almost motionless accompaniment in solo violin and horns. (5) in clarinet as countermelody.
	Section 3		79	(1a) Transformed from 9/8 time to 4/4; basic motive is presented again by the flute over a more definitive harmonic texture by muted strings and harp.
			83	(1b) The drowsy, elegiac mood is interrupted by suggestions of sounds in nature. Oboe initiates mood; others join; staccato, repeated chords.
			86	(1a) Sung for the first time by an instrument other than the flute, with which it has been associated.
			91	(1b) Repeated at a lower pitch level, with slight modifications in details of color and rhythm.
PRINCIPAL SONG	Quasi 3 Part Form	I	94	(1) Returns at original pitch level, with 2 flutes singing the theme against divided strings; oboes join; clarinets and cellos interject a syncopated melody of narrow pitch range.
		II	100	(1) Solo cello and flute in octaves sound (1A)
		III	103	(1B) Oboe continues with (1B).
CODA			107 – 110	(1c) Suggestive of the approach of drowsiness and sleep, horns and violins present an unusual sequence of chords, leading to the tonic of E major.







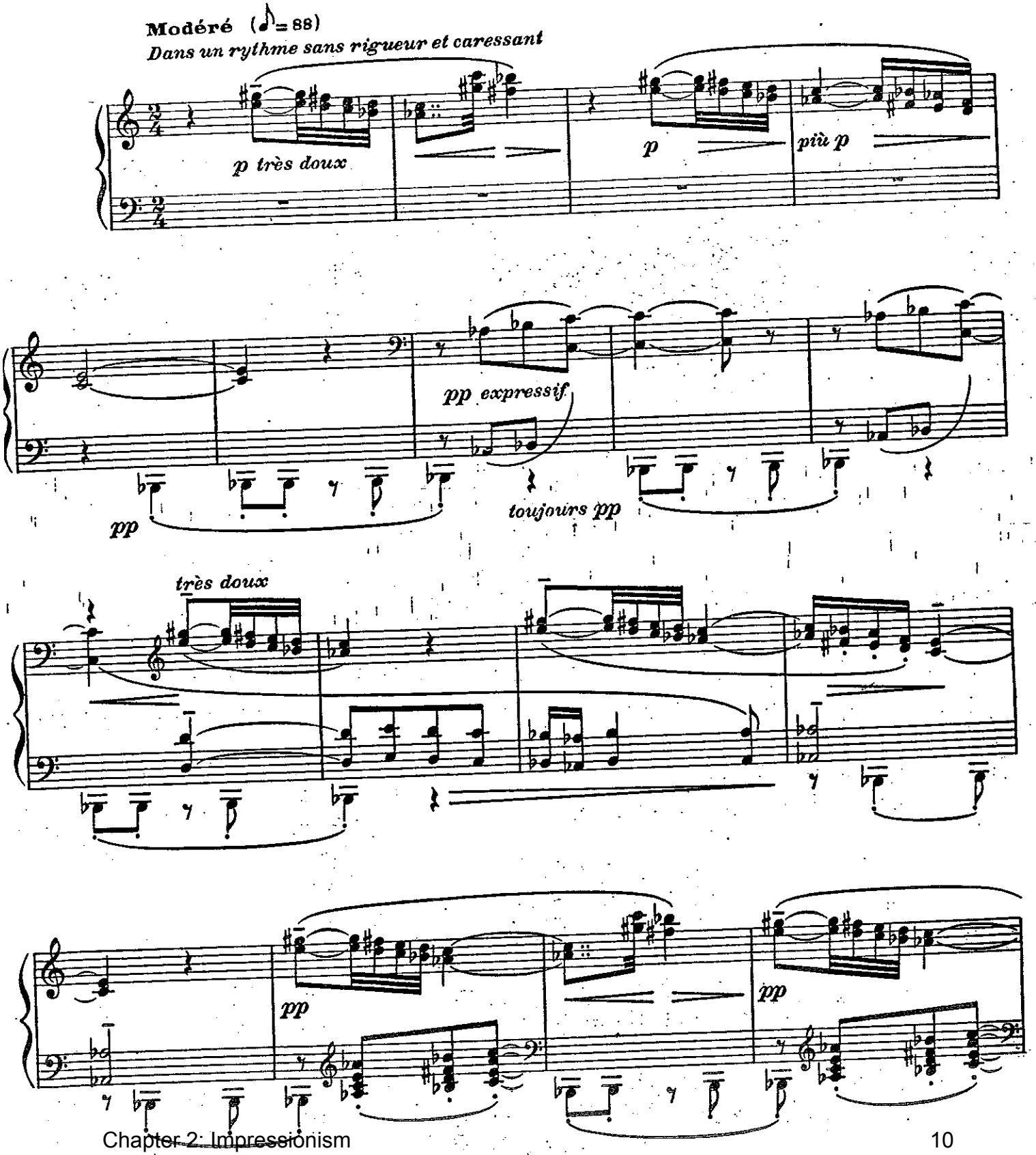


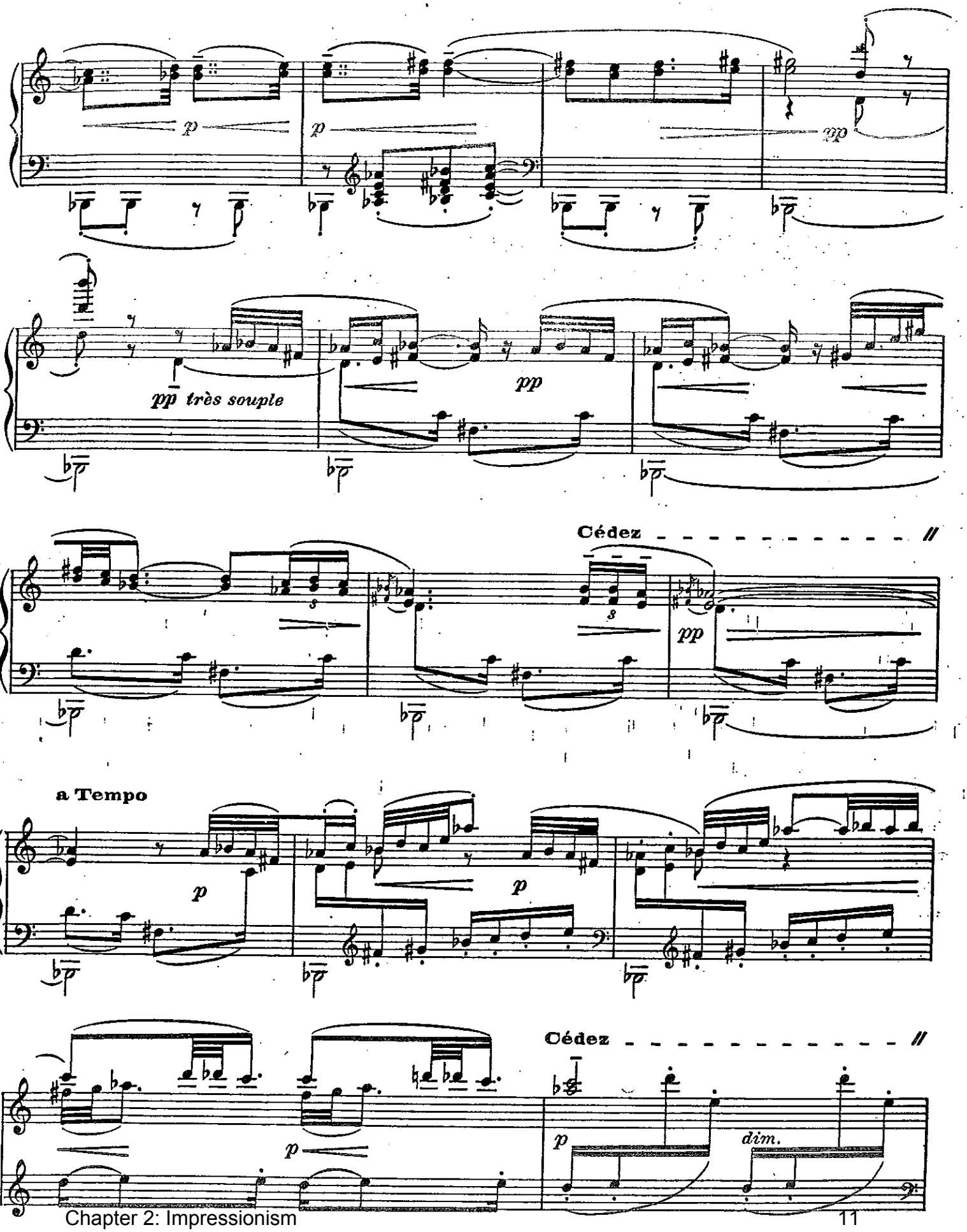


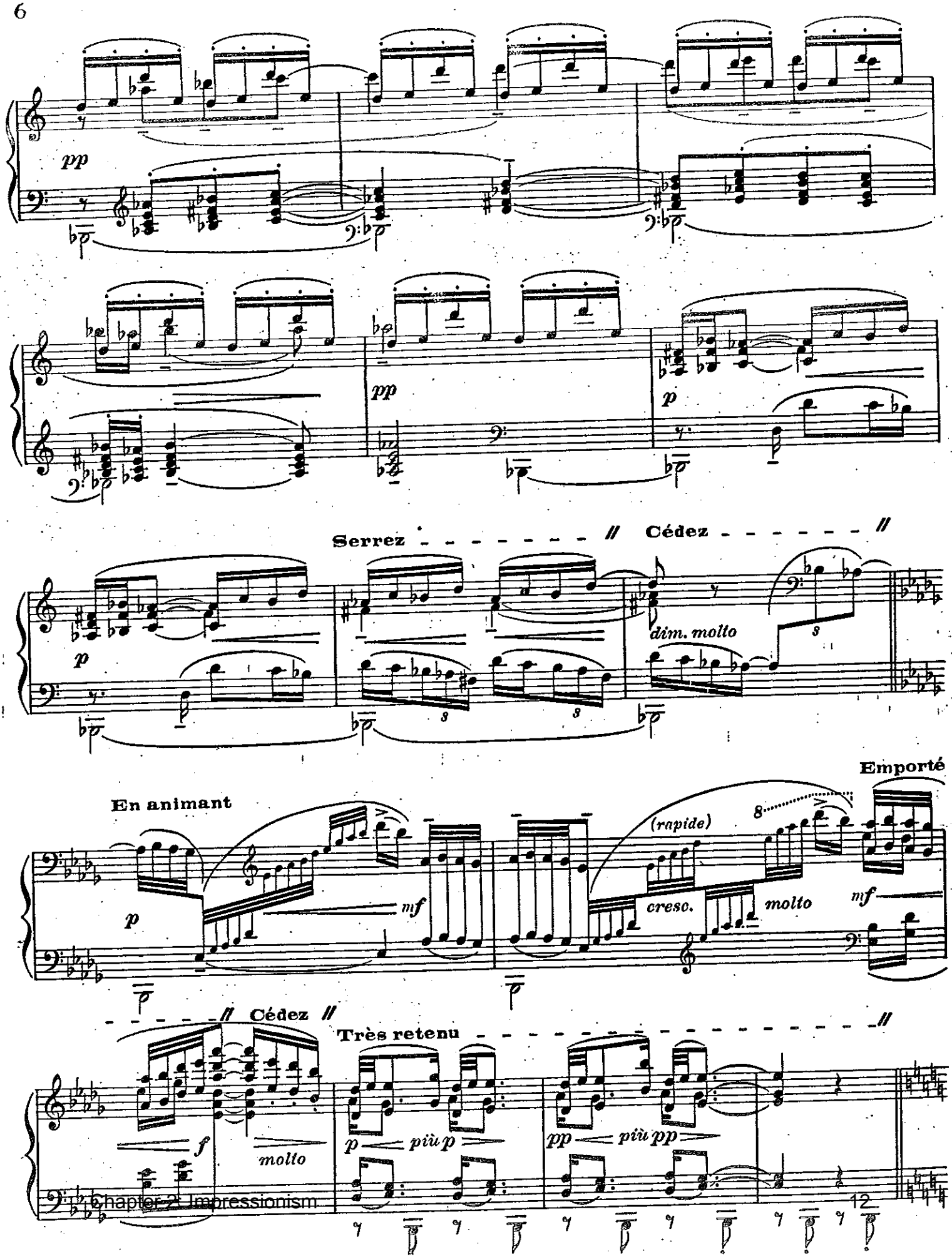
INSTRUMENTATION: 3 flutes, 2 oboes, English horn, 2 clarinets, 4 horns, antique cymbals, 2 harps, strings.

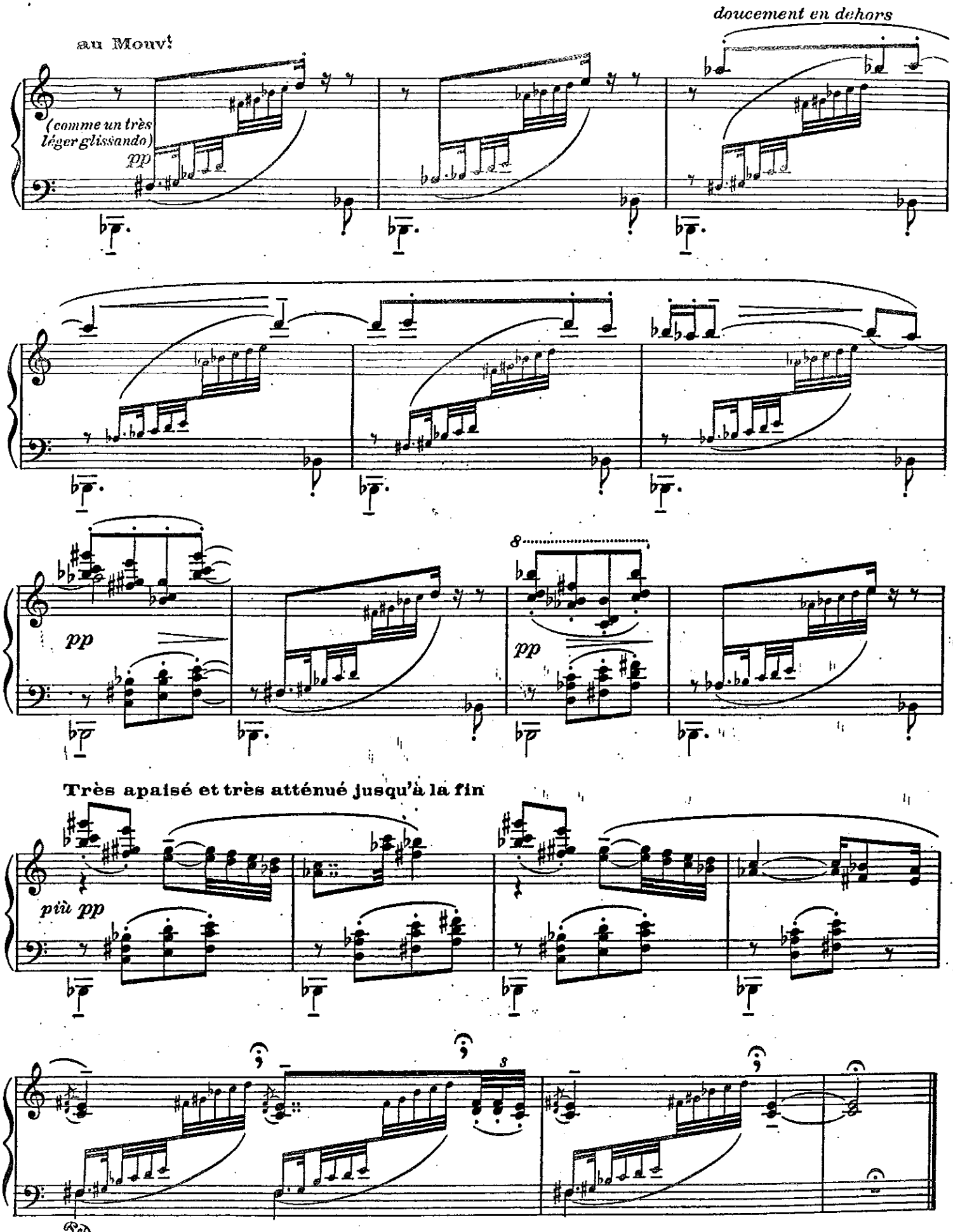
Claude Debussy
Preludes — Book I

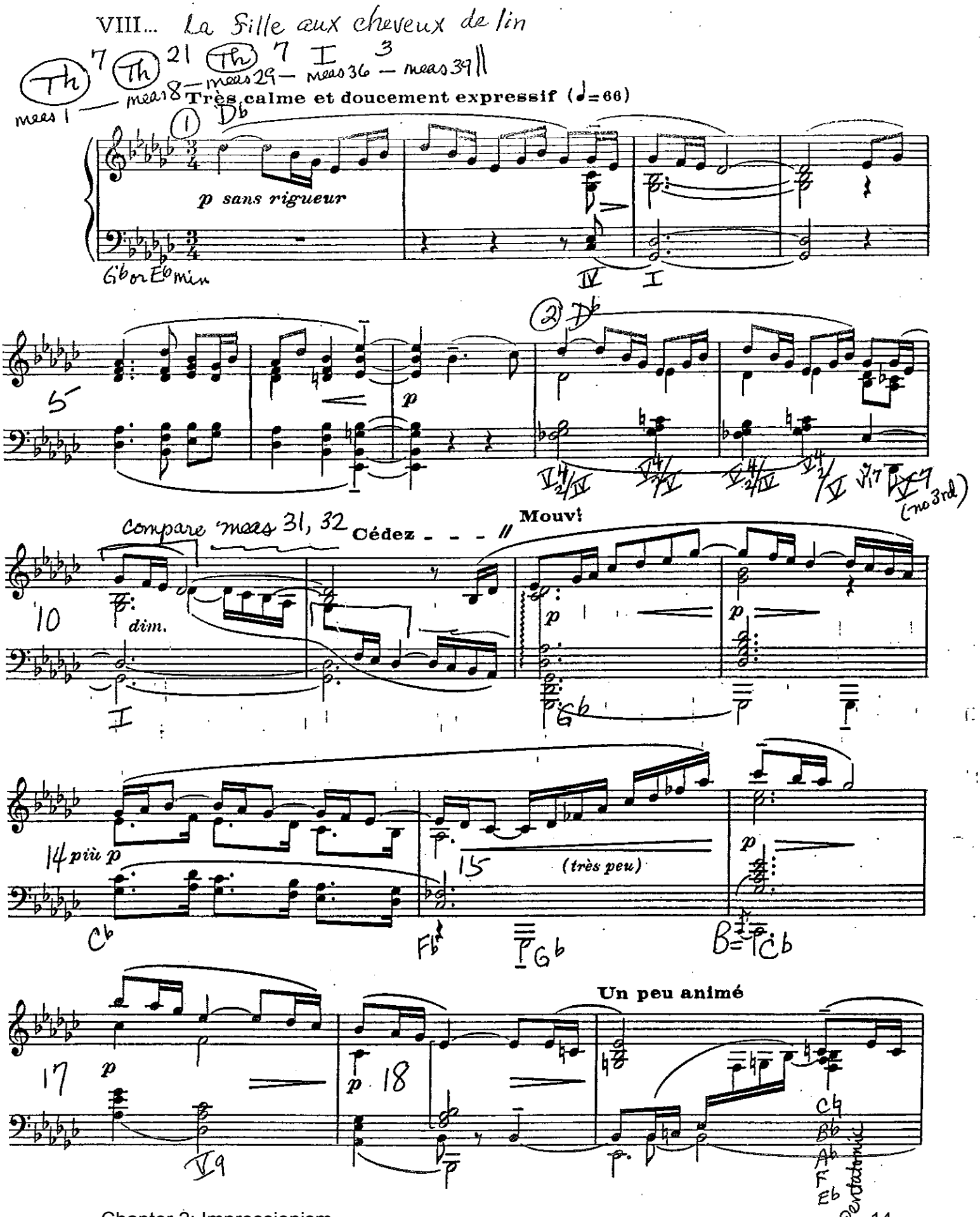
II... (Voiles)




p
p
pp
pp très souple
pp
Cédez
pp
a Tempo
p
p
Cédez
p
p
dim.


pp
pp
p
Serrez
Cédez
p
dim. molto
En animant
Emporté
p
mf
(rapide)
8
creso.
molto
mf
Cédez
Très retenu
f
molto
p
più p
pp
più pp


doucement en dehors
au Mouv!
(comme un très léger glissando)
pp
pp
pp
Très apaisé et très atténué jusqu'à la fin
più pp
Ped.



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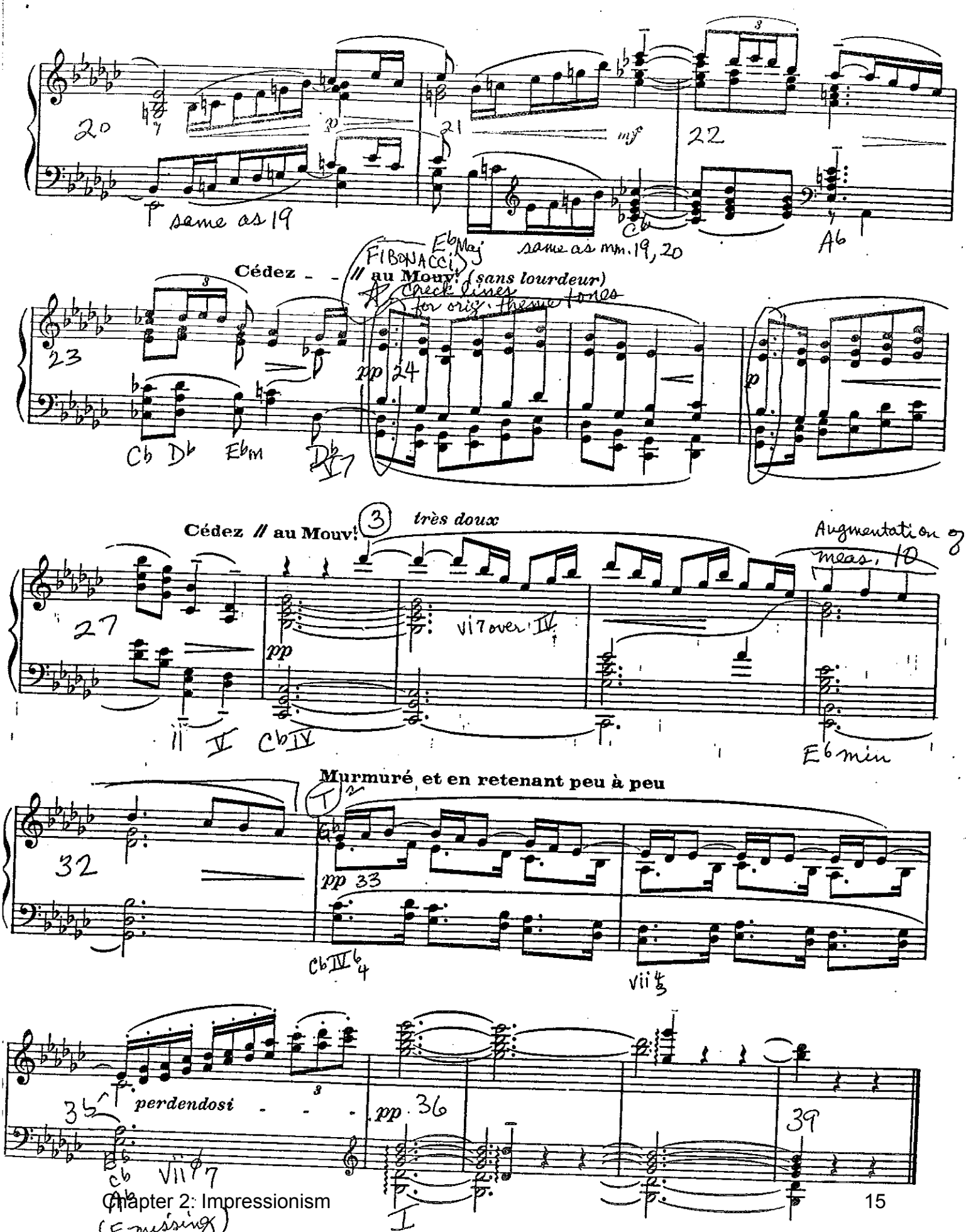
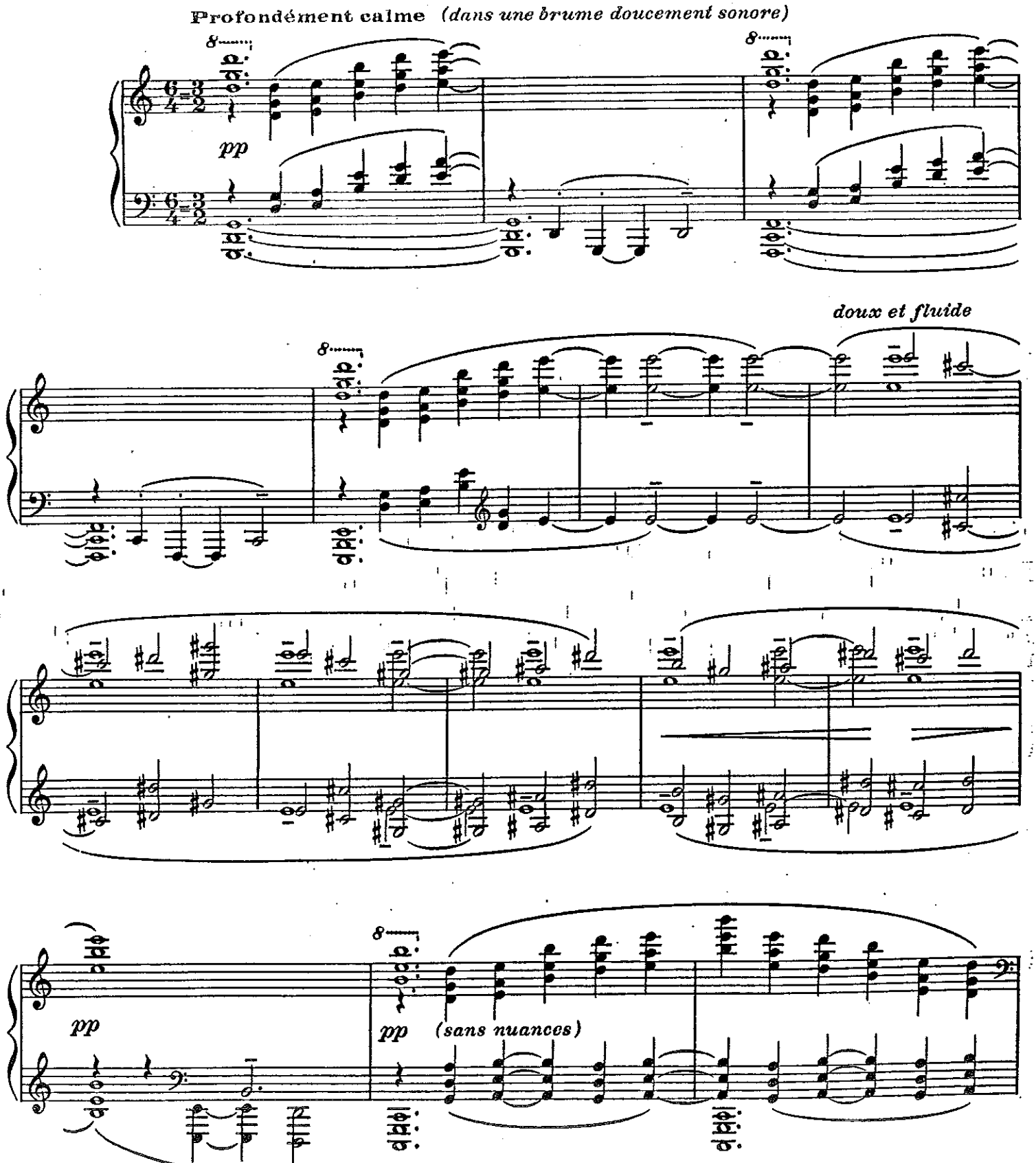
opyright by DURAND & Cie 1910


same as 19
same as mm. 19, 20
Cédez // au Mouv! (sans lourdeur)
FIBONACCI
Check lines for orig. theme tones
Cédez // au Mouv!
très doux
Augmentation of meas. 10
Murmuré et en retenant peu à peu
perdendosi
(F missing)
(...La fille aux cheveux de lin)

X... (La Cathédrale engloutie)



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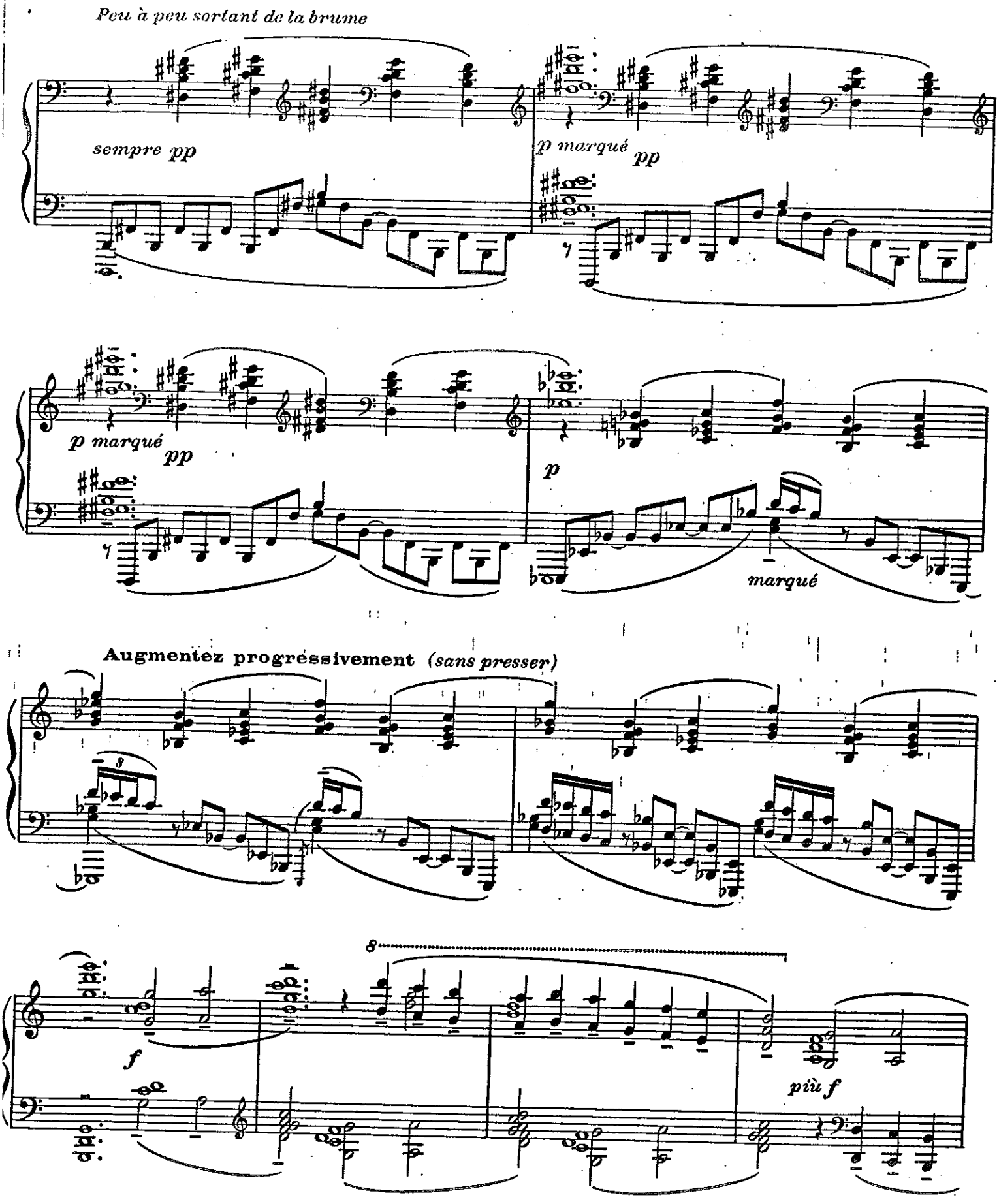
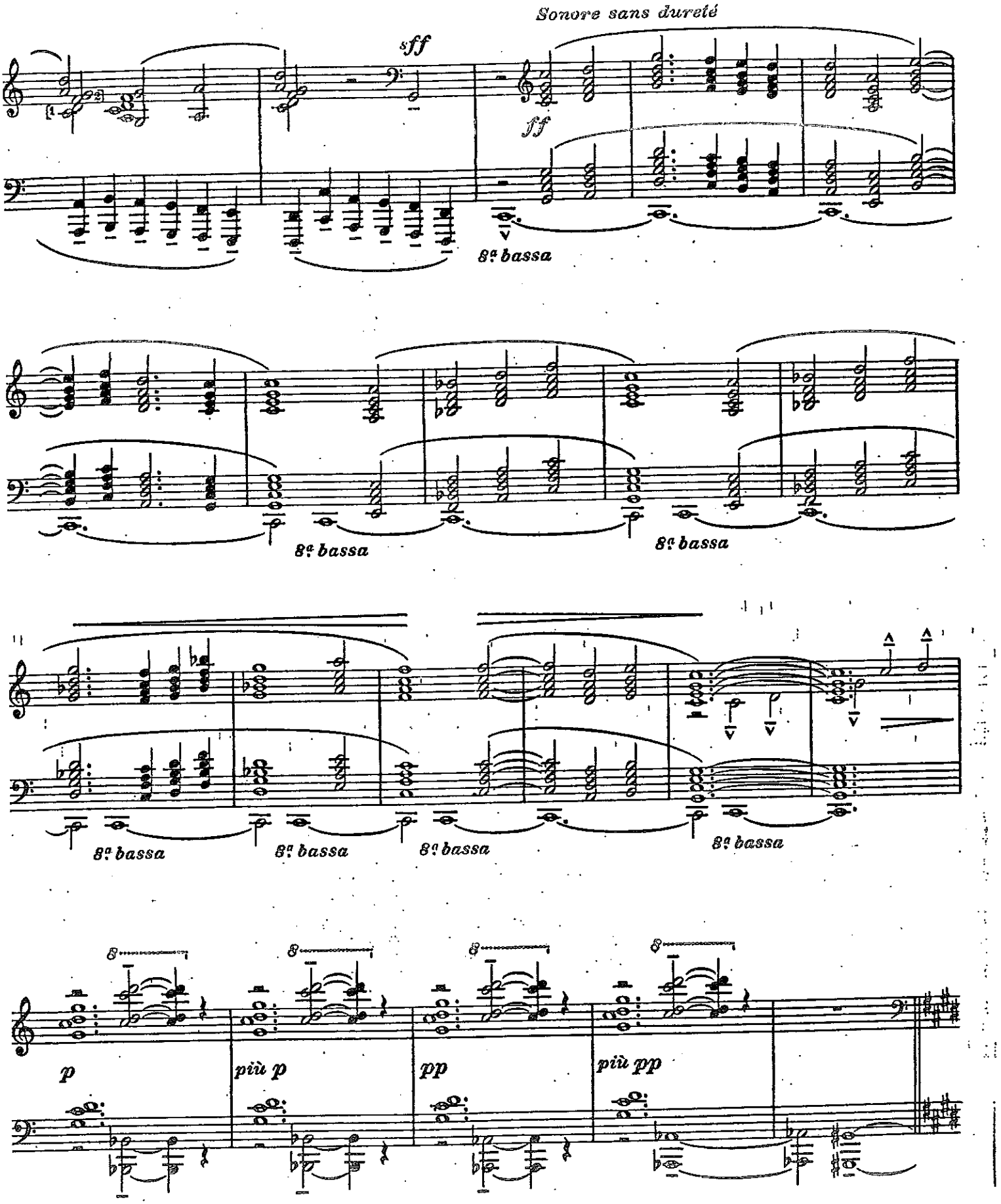
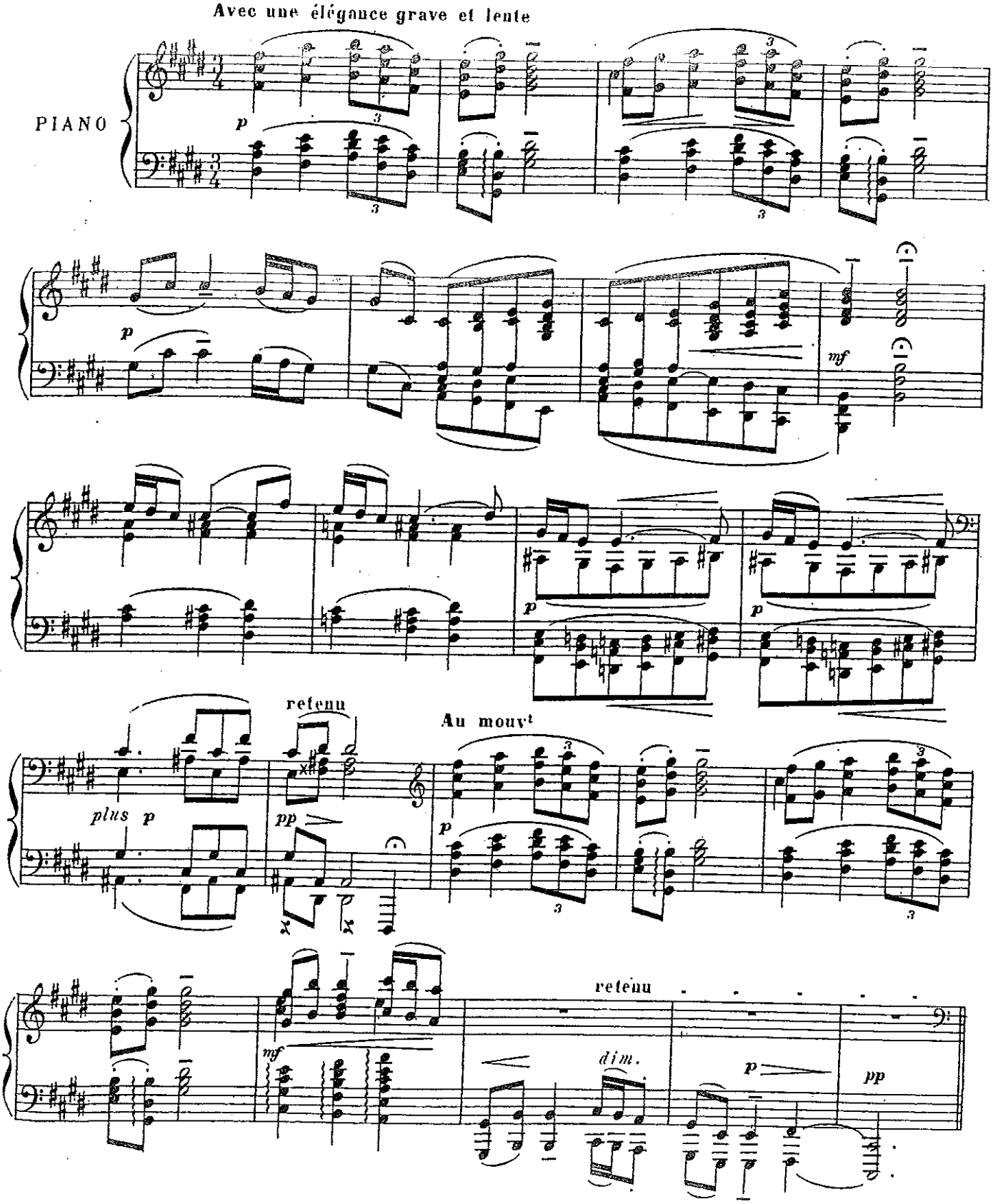

Peu à peu sortant de la brume
sempre pp
p marqué
pp
p marqué
pp
p
marqué
Augmentez progressivement (sans presser)
8
f
più f


Sonore sans dureté
sff
ff
8va bassa
8va bassa
8va bassa
8va bassa
8va bassa
8va bassa
8va bassa
8va bassa
p
più p
pp
più pp

2. Sarabande

à Madame E. ROUART (née Y. LEROLLE)



French Impressionism

I. STYLE CHARACTERISTICS:

1. Representational

   Art -- recognizable people and places, real everyday situations

   Music -- programmatic works which create the mood of a place or an object or a situation "Clouds" "Festivals" "Footprints in the Snow"

2. Sensual -- direct appeal to the senses

   Art -- immediate enjoyment; vivid colors, light

   Music -- beautiful orchestrations, vivid tone colors [instrumental], lush textures

3. Vagueness or lack of clarity

   Art -- hazy or "our of focus" subjects, outlines and details of objects are missing; emotions are subdued

   Music -- subtleties: often no singable, memorable melodies,
   rhythm patterns often indistinct though complex,
   forms oftentimes unpredictable and non-traditional
   key changes not clear-cut; use of wholetone scale to blur tonality

4. Quick creation

   Both the visual arts and music seem to have been created in a moment, not laboriously.

II. SPECIFIC CHARACTERISTICS OF IMPRESSIONISTIC MUSIC:

1. Great importance is placed upon orchestration and different instrumental tone colors.
2. Pieces evoke a specific mood.
3. Oriental influences -- use of pentatonic scale and various modes.
4. Mixture of traditional and non-traditional harmony.
5. Often there is no structural buildup to a focal point in a piece, or within a phrase [the feeling of being in a suspended state].
6. Great skill in writing in the styles of Spain [esp. Ravel], moreso than the Spanish composers themselves. [Iberia, Bolero, Rapsodie Espagnole, etc.]

III. CLAUDE DEBUSSY [1862-1918]

1. Leader of the musical Impressionist movement.
2. First composer to thoroughly exploit and establish new harmonic/tonal ideas: wholetone scale, pentatonic scale, parallel chord progressions instead of root movement of a fifth [vi-ii-V-I].
3. GREATEST CONTRIBUTIONS IN THE AREA OF HARMONY
   Frequently used new combinations of notes, rather than traditional chords.
   Departed from the idea that dissonance must be prepared and resolved -- used parallelism/planing instead.
4. Does not follow traditional forms.
5. MORE THAN ANY OTHER COMPOSER, DEBUSSY BROKE AWAY FROM THE CONVENTIONS THAT HAD GOVERNED MUSIC FOR THE PREVIOUS 300 YEARS.

EXPANSION OF TONALITY -- Debussy

Name_____

Use of 9th, 11th, 13th chord(s)

Use of new scales, chords

Idiomatic use of the piano

Form -- focal point

Melodic interest (motive)

Rhythmic interest

Use of planing

Editing -- dynamics, tempo, articulation

Manuscript -- clarity, alignment, neatness

Correct analysis

Claude Debussy

(1862–1918)

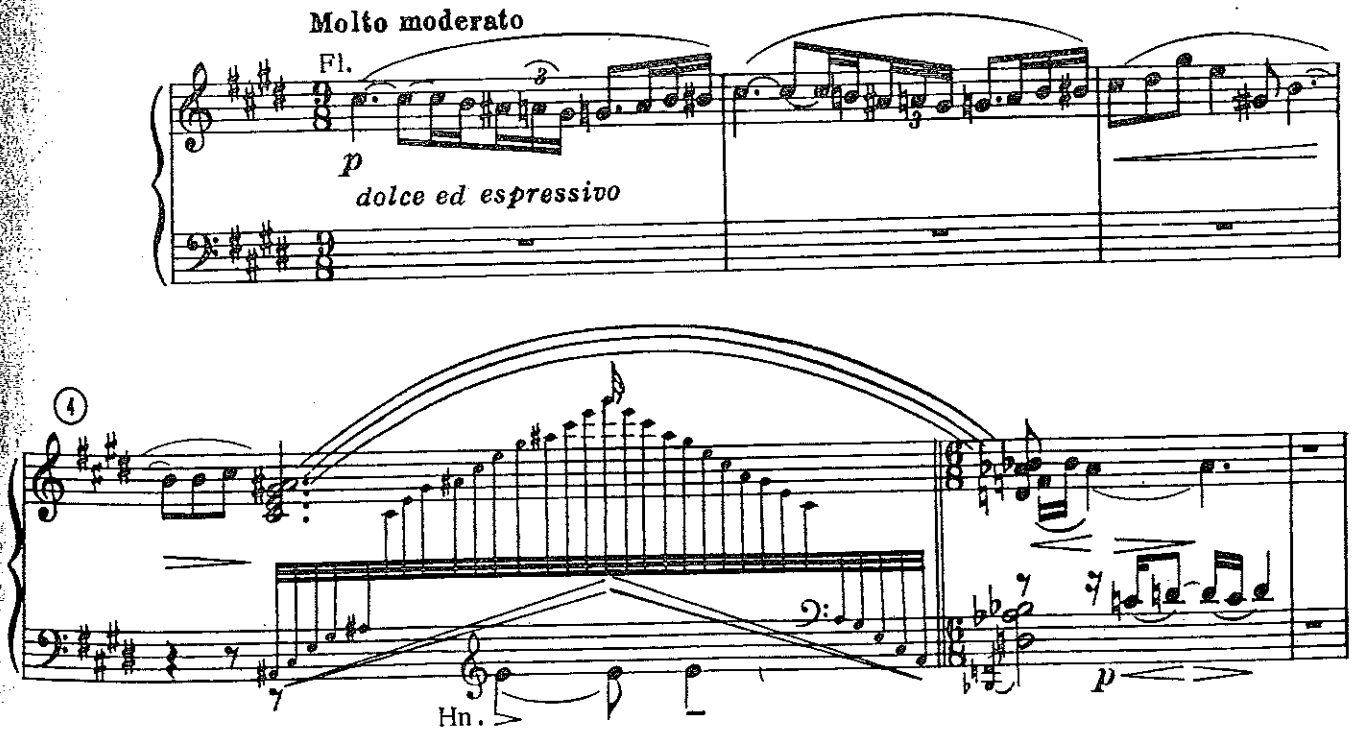
PRÉLUDE À "L'APRÈS-MIDI D'UN FAUNE"

(1892–1894)

Piano arrangement: Ladislas Kun

The *Prelude to "The Afternoon of a Faun"* is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, antique cymbals tuned to e^2 and b^2, two harps, and strings. We give it in piano reduction to facilitate analysis, mindful that many details can be fully perceived only by recourse to the orchestration.

One cannot fail to notice the numerous transformations of the opening theme that appear throughout the work. It is also instructive to attempt to reduce a portion of the work, such as bars 1–30, to its essential lines. Do chords progress in traditional fashion? What is the behavior of the whole-tone material in bars 31–36, 48–50, 58, and 92? Does dominant-tonic functionality exist in this work? What aspects of the work are unprecedented?[2]



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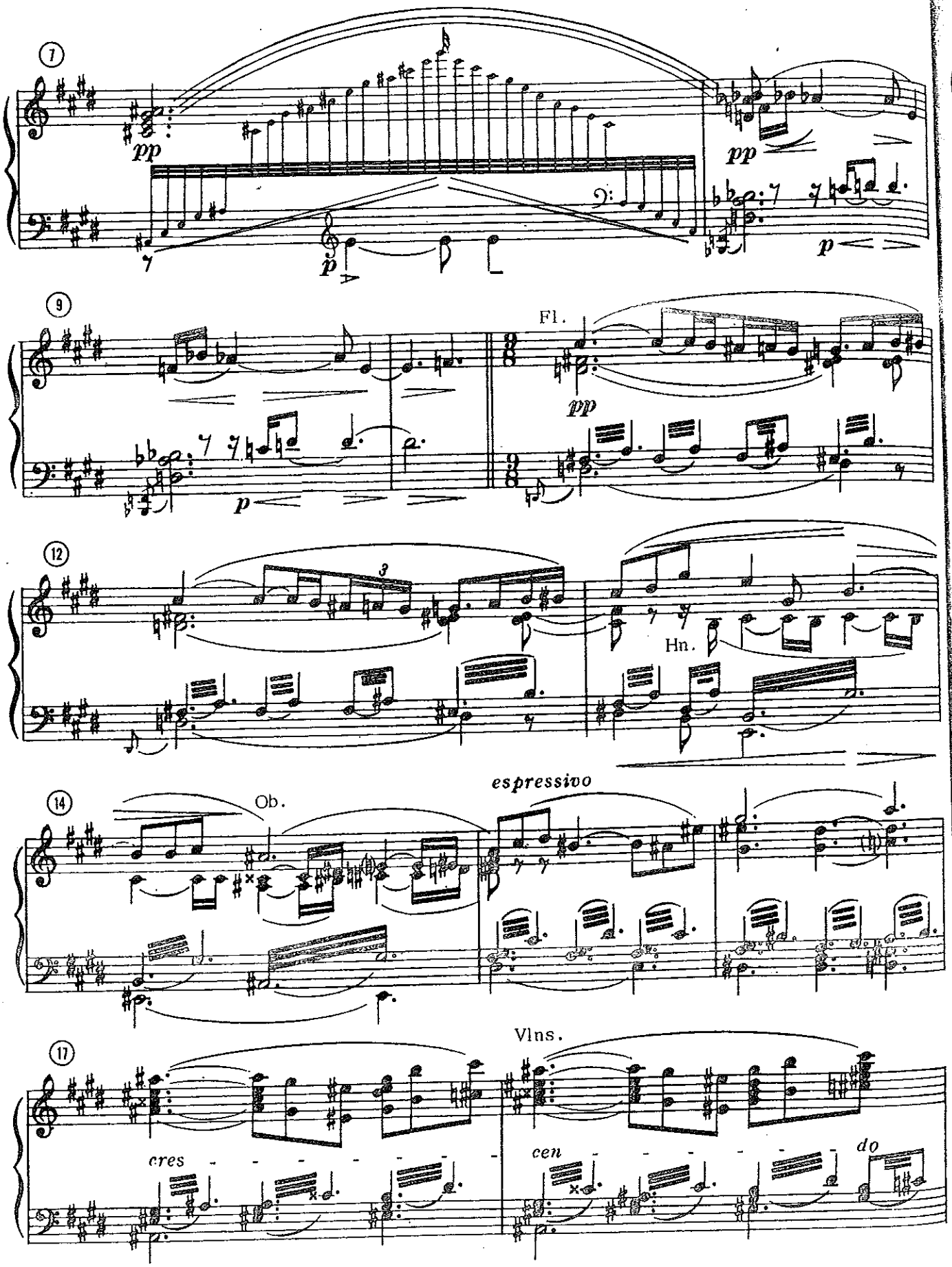
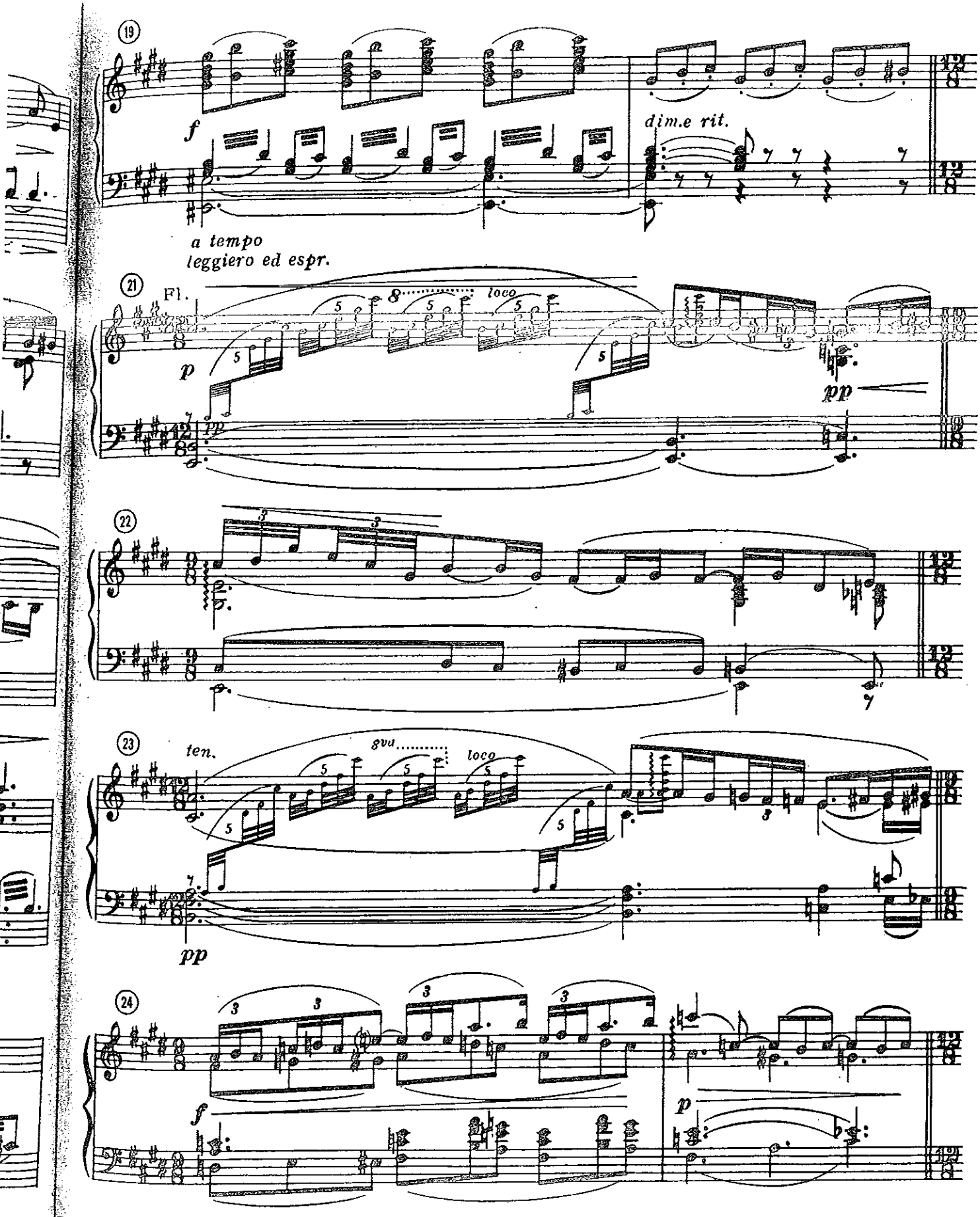
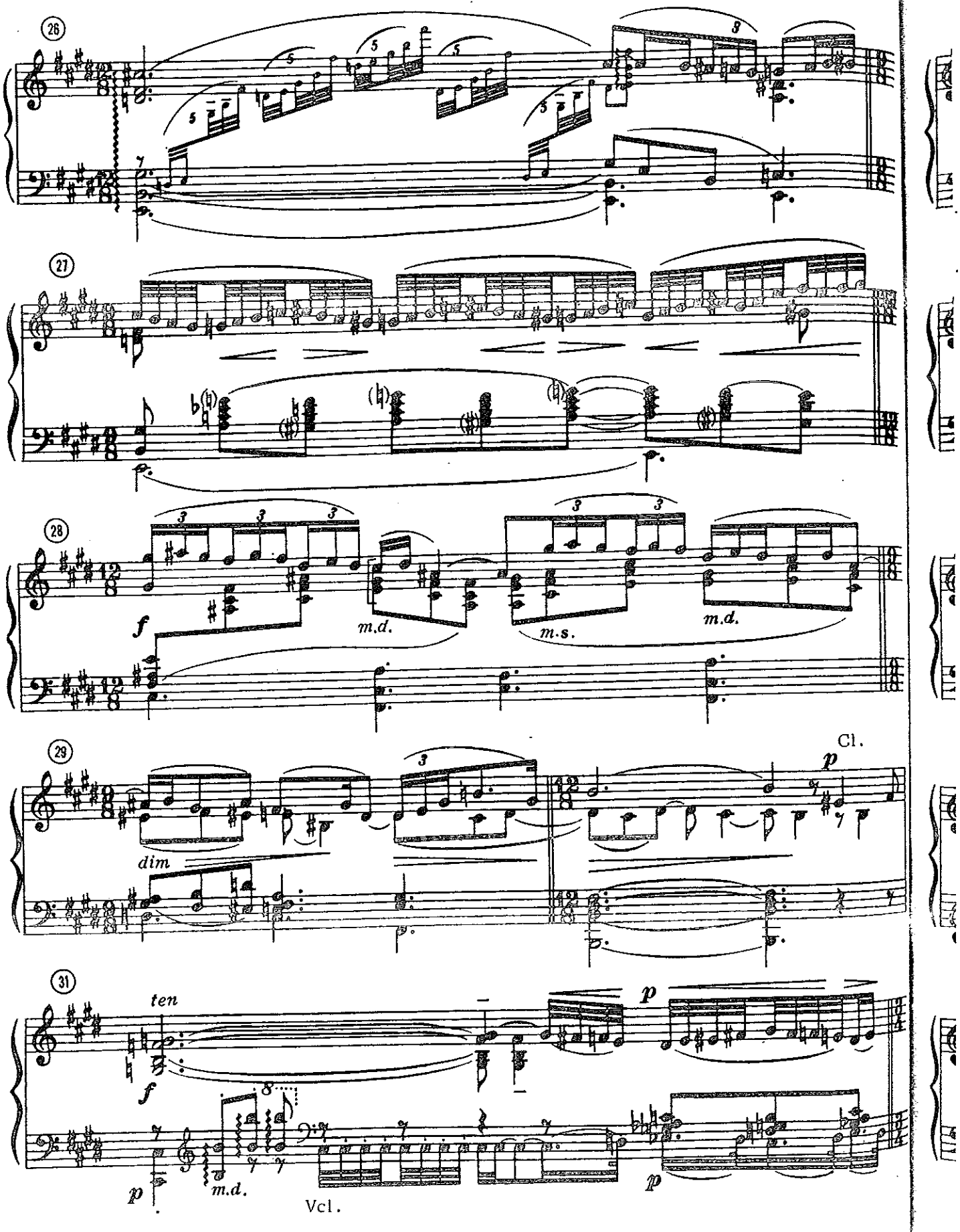
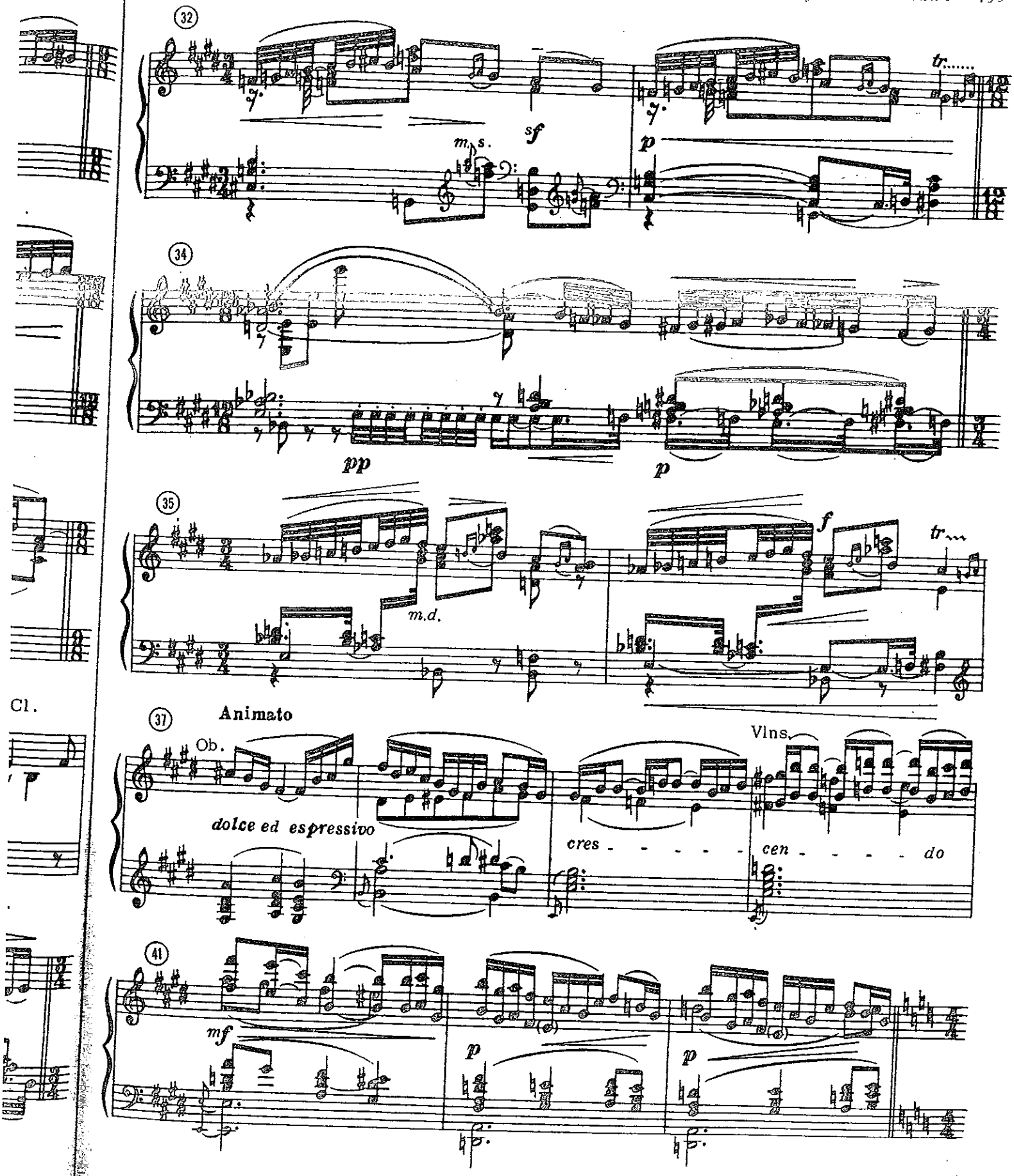
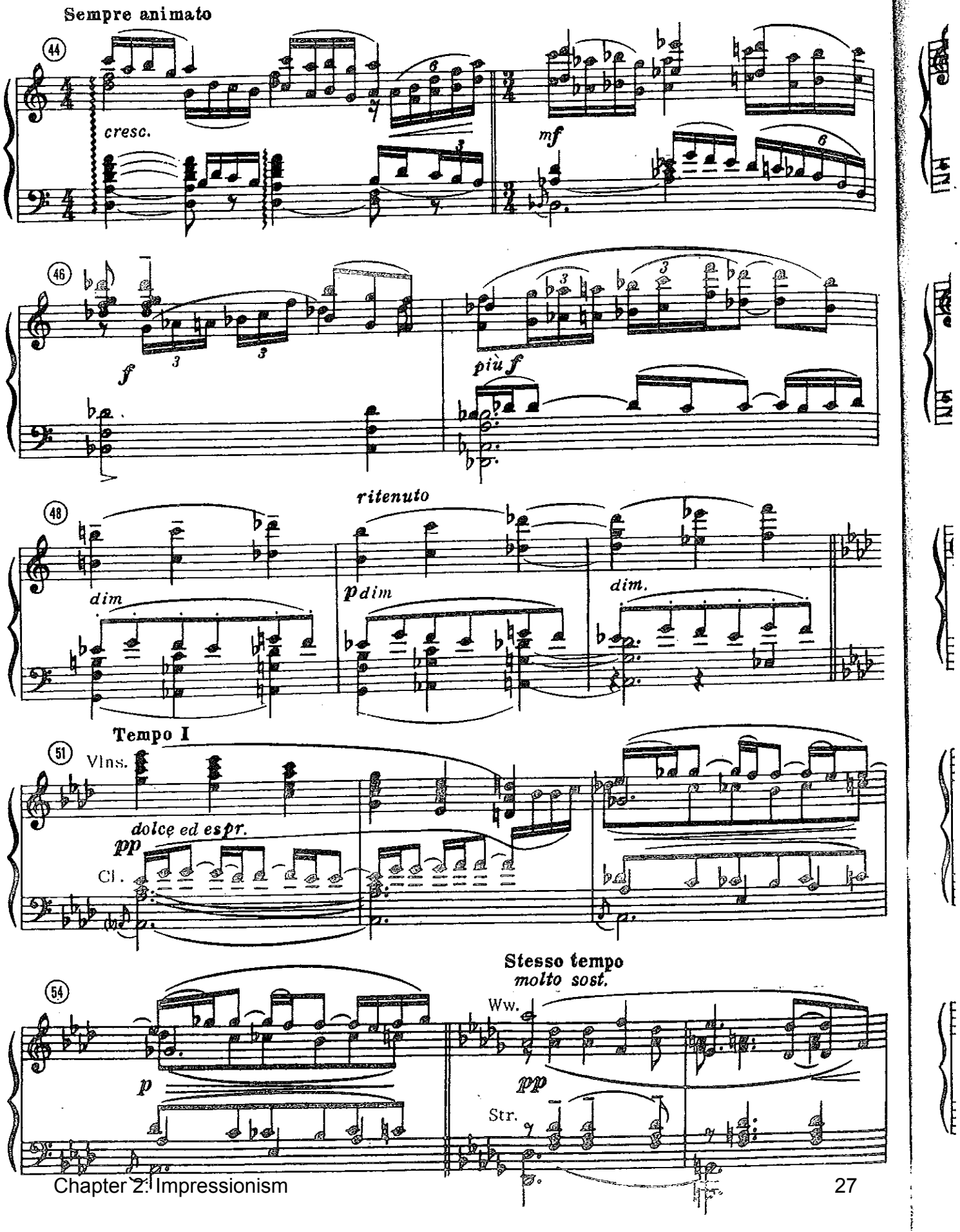
[2]The first large section is analyzed by Felix Salzer in his *Structural Hearing*, Vol. II, Graph 455. Analytic comment on the entire work is given on pp. 69–96 of Debussy's *Prelude to "The Afternoon of a Faun,"* edited by William W. Austin, in the Norton Critical Scores series (New York: W. W. Norton & Company, 1970).

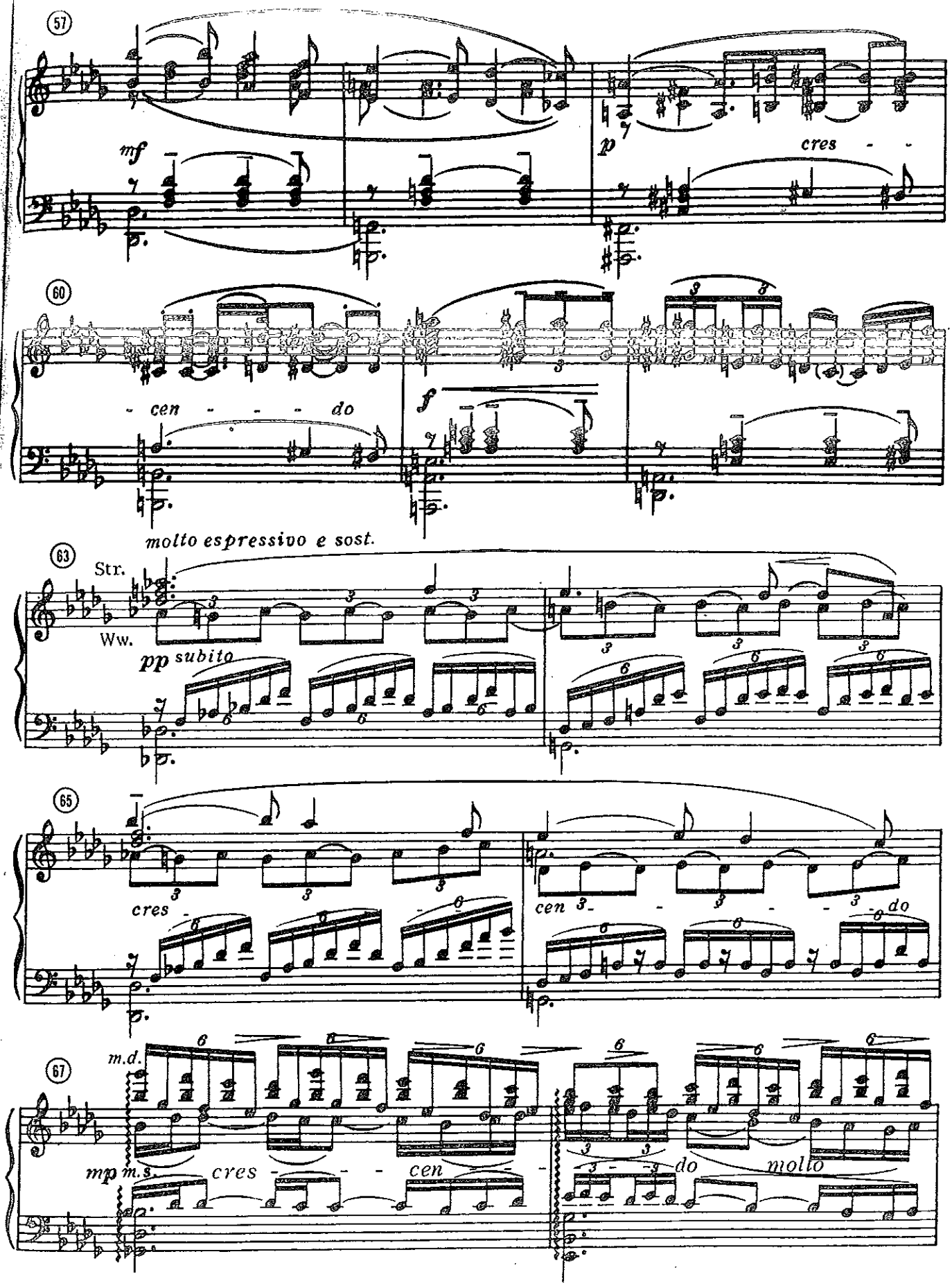

7
pp
pp
p
p
9
Fl.
pp
p
12
3
Hn.
14
Ob.
espressivo
17
Vlns.
cres
cen
do

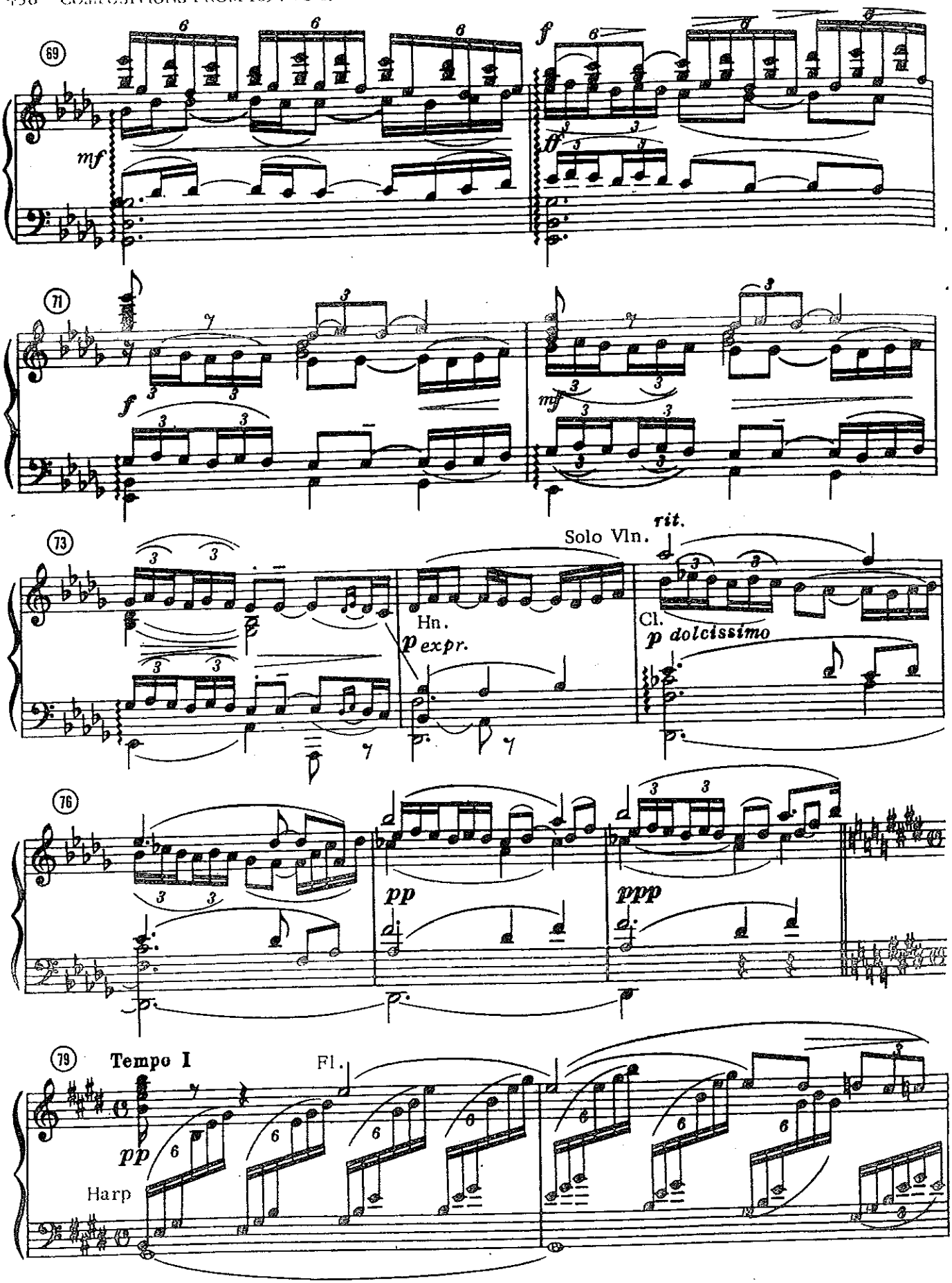

19
f
dim.e rit.
a tempo
leggiero ed espr.
21
Fl.
8
loco
p
pp
22
23
ten.
8va
loco
pp
24
f
p

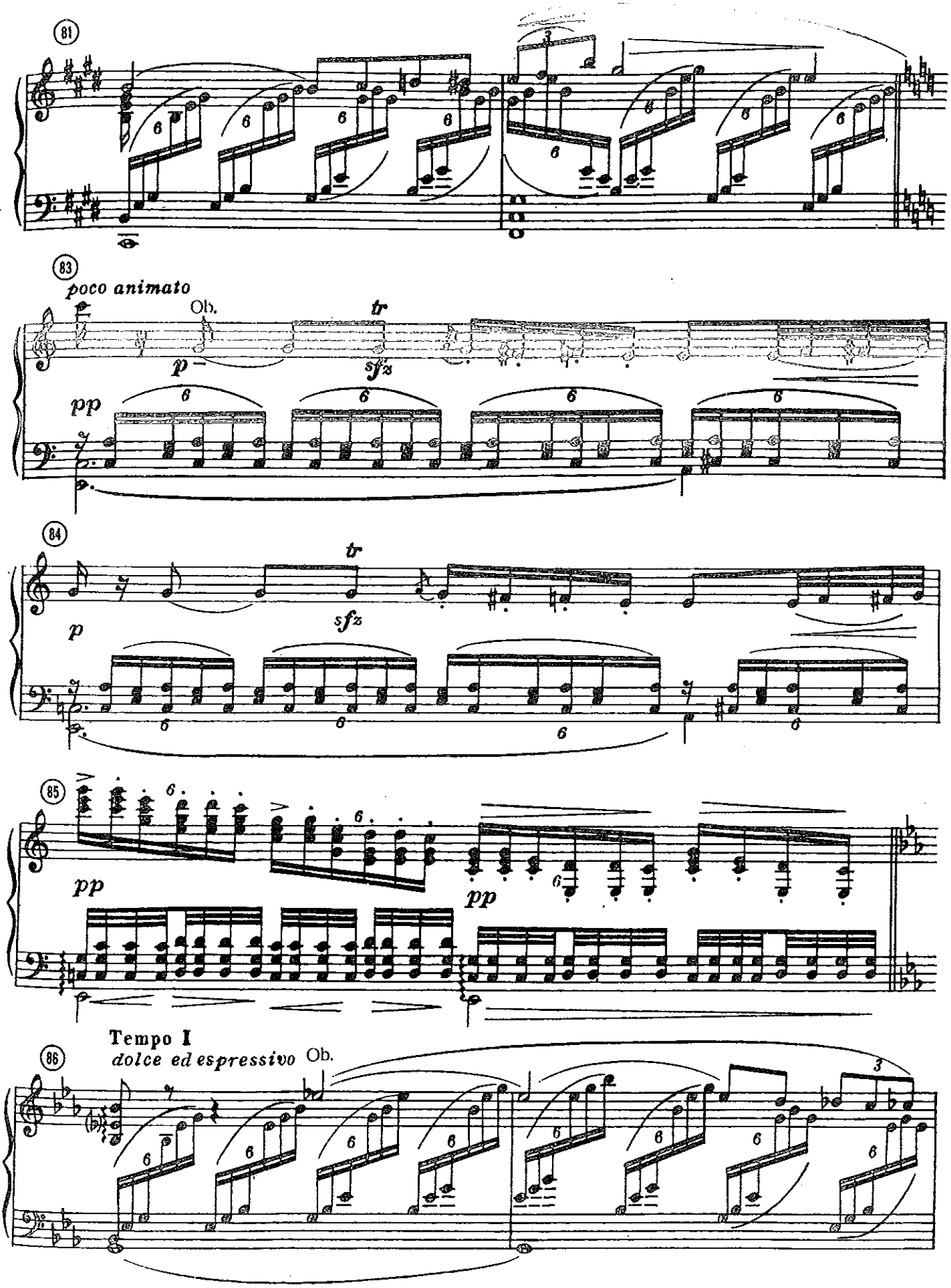

26
27
28
f
m.d.
m.s.
m.d.
29
dim
Cl.
p
31
ten
f
p
m.d.
Vcl.
p

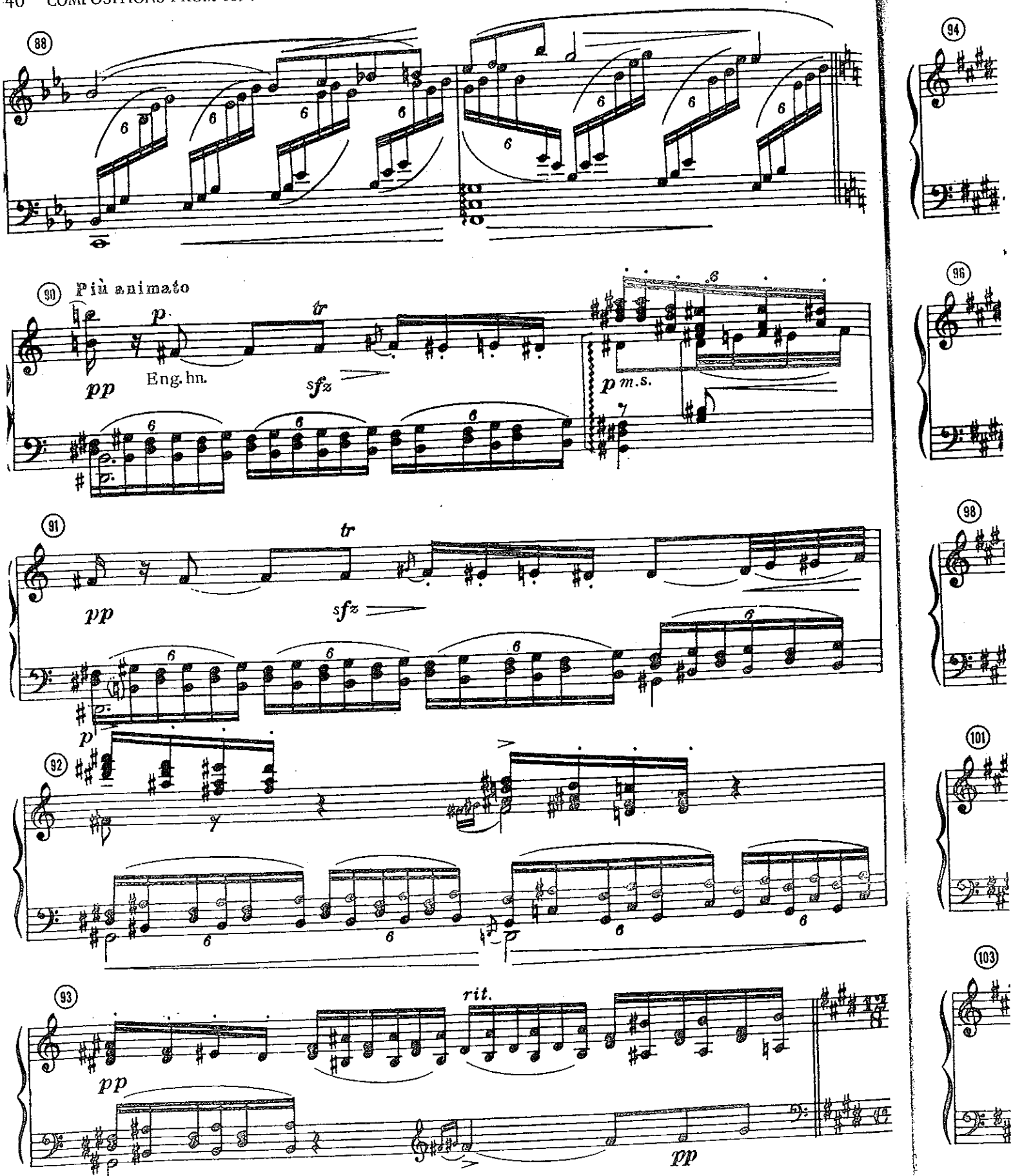

32
m.s.
sf
p
tr
34
pp
p
35
m.d.
f
tr
Cl.
37
Animato
Ob.
Vlns.
dolce ed espressivo
cres - - - - - cen - - - - - do
41
mf
p
p

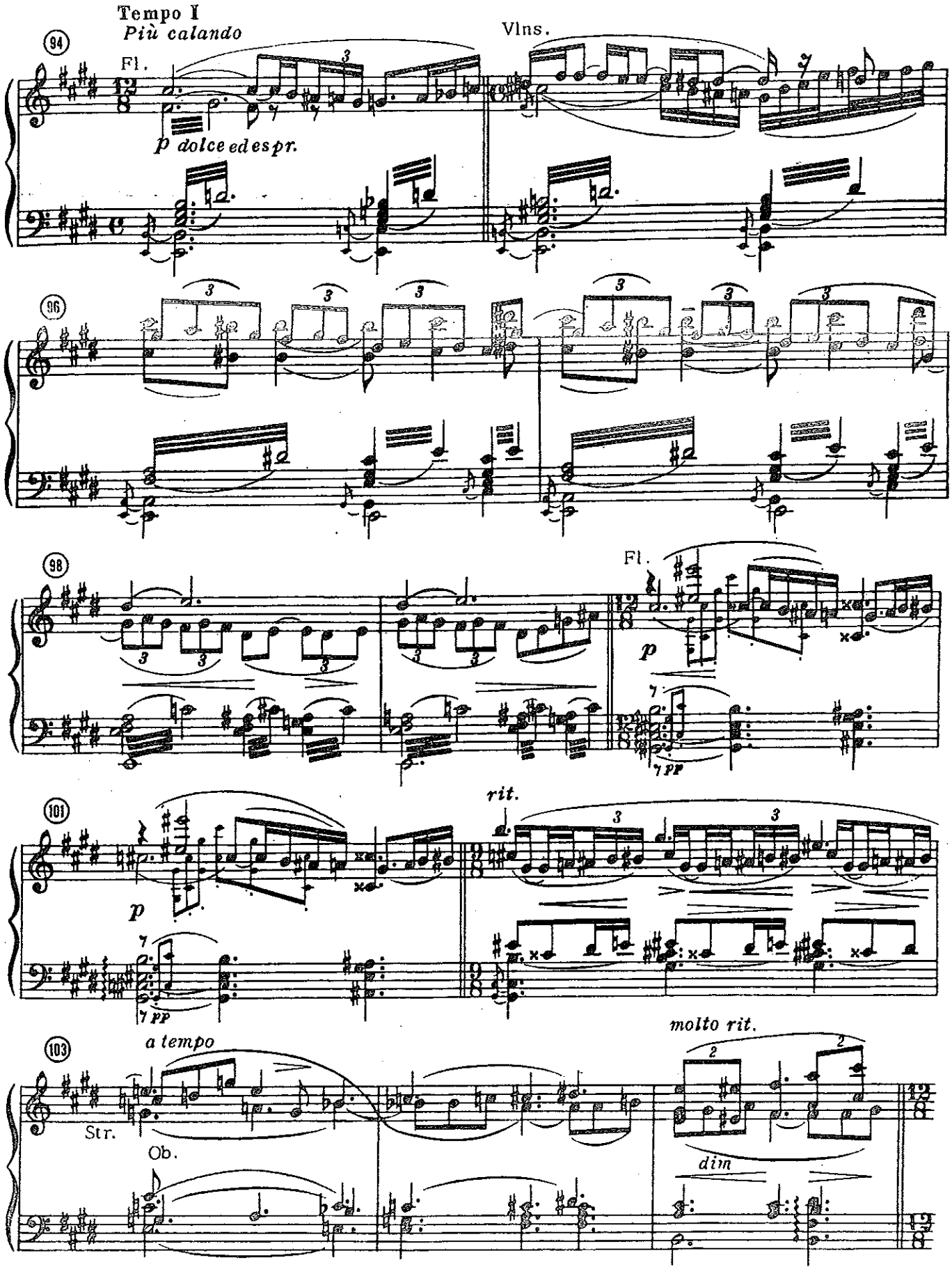

Sempre animato
44
cresc.
mf
46
f
più f
48
ritenuto
dim
p dim
dim.
Tempo I
51
Vlns.
dolce ed espr.
pp
Cl.
Stesso tempo
molto sost.
54
Ww.
p
pp
Str.

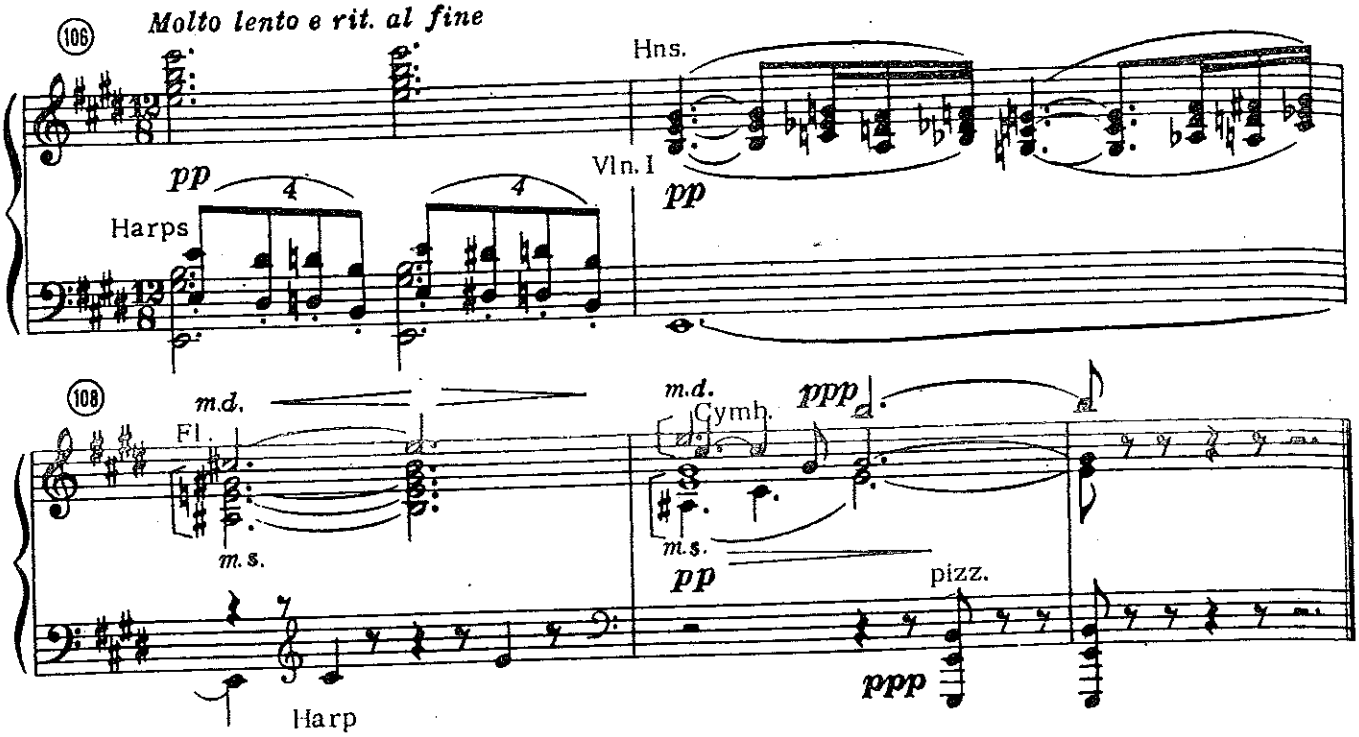

57
mf
p
cres - -
60
- cen - - - do
f
molto espressivo e sost.
63
Str.
Ww.
pp subito
65
cres -
cen - - - do
67
m.d.
mp m.s.
cres - - - cen -
do molto


69
mf
f
ff
71
f
mf
73
Solo Vln.
rit.
Hn.
p expr.
Cl.
p dolcissimo
76
pp
ppp
79
Tempo I
Fl.
pp
Harp


81
83
poco animato
Ob.
tr
p
sfz
pp
84
tr
sfz
p
85
pp
pp
Tempo I
dolce ed espressivo
Ob.
86


88
90
Più animato
p
tr
pp
Eng. hn.
sfz
p m.s.
91
tr
pp
sfz
p
92
93
rit.
pp
pp
94
96
98
101
103


Tempo I
Più calando
94
Fl.
Vlns.
p dolce ed espr.
96
98
Fl.
p
101
rit.
p
103
a tempo
molto rit.
Str.
Ob.
dim


106
Molto lento e rit. al fine
Hns.
Vln. I
pp
Harps
108
m.d.
Fl.
m.s.
Harp
Cymb.
ppp
pizz.

DEBUSSY, PRELUDE TO THE AFTERNOON OF A FAUN

Section I

1	3	5	11	15	21	26
subsection:						
A1			A2		A3	A4
a^1	a^2	b^1	a^1	a^2/a^1	a^1 extended	a^1 varied
Indefinite E or Bb Mm7 tonality & meter undefined			D,E,C#,A# allusions approaches next tonic by e#o7		confirms E in 25	E--B IV-V-I cad. in B, 27-30

Section II

31	37	55	63	75
subsection:				
B1	B2	C1	C2	C3
a^1 transformed	new transf. of a^1, and ext.	new transf. of a^1	expanded restatment of C1	
C#, Bb sequential regions	E, (D) then via Bb to a prolonged V prep. at 51 for Db at 55	Db	Db	Db Mm7 mod. to E by common tone

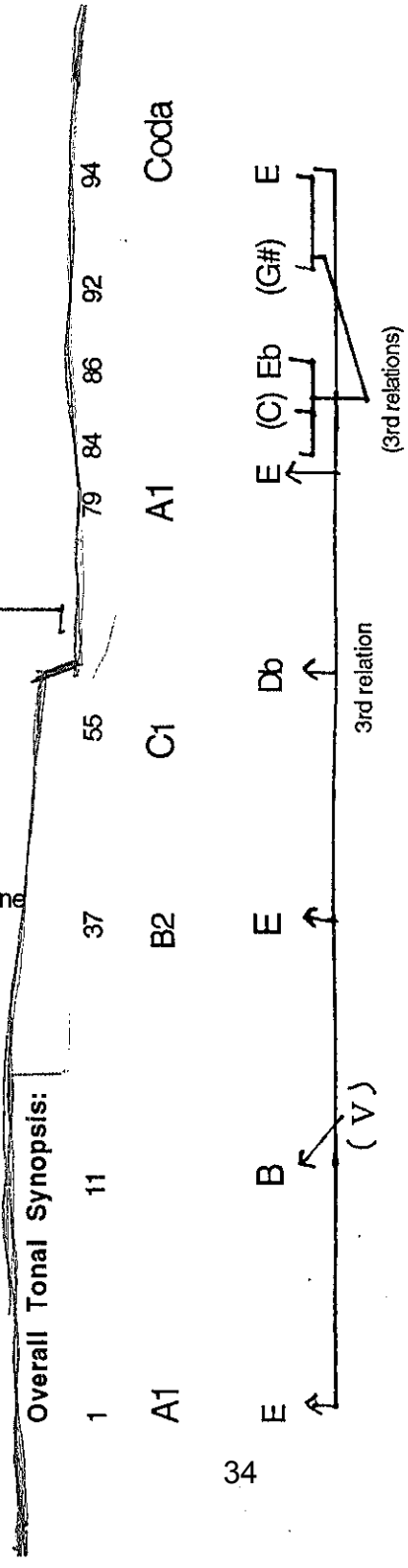
Section III

79	83	86	90
A1	Interlude 1	A2	Interlude 2
a^1 transf. again P4 replaces tritone	a^1 varied	essentially 79-82 transposed	expansion of Interlude 1
E	C	Eb	Eb transpos. of prev. Interlude down 1/2 step

Coda

94	105-6	106
a^1 extended gradual relaxation of rhythm		
E note pedal	V-I cad.	Cadential ext.

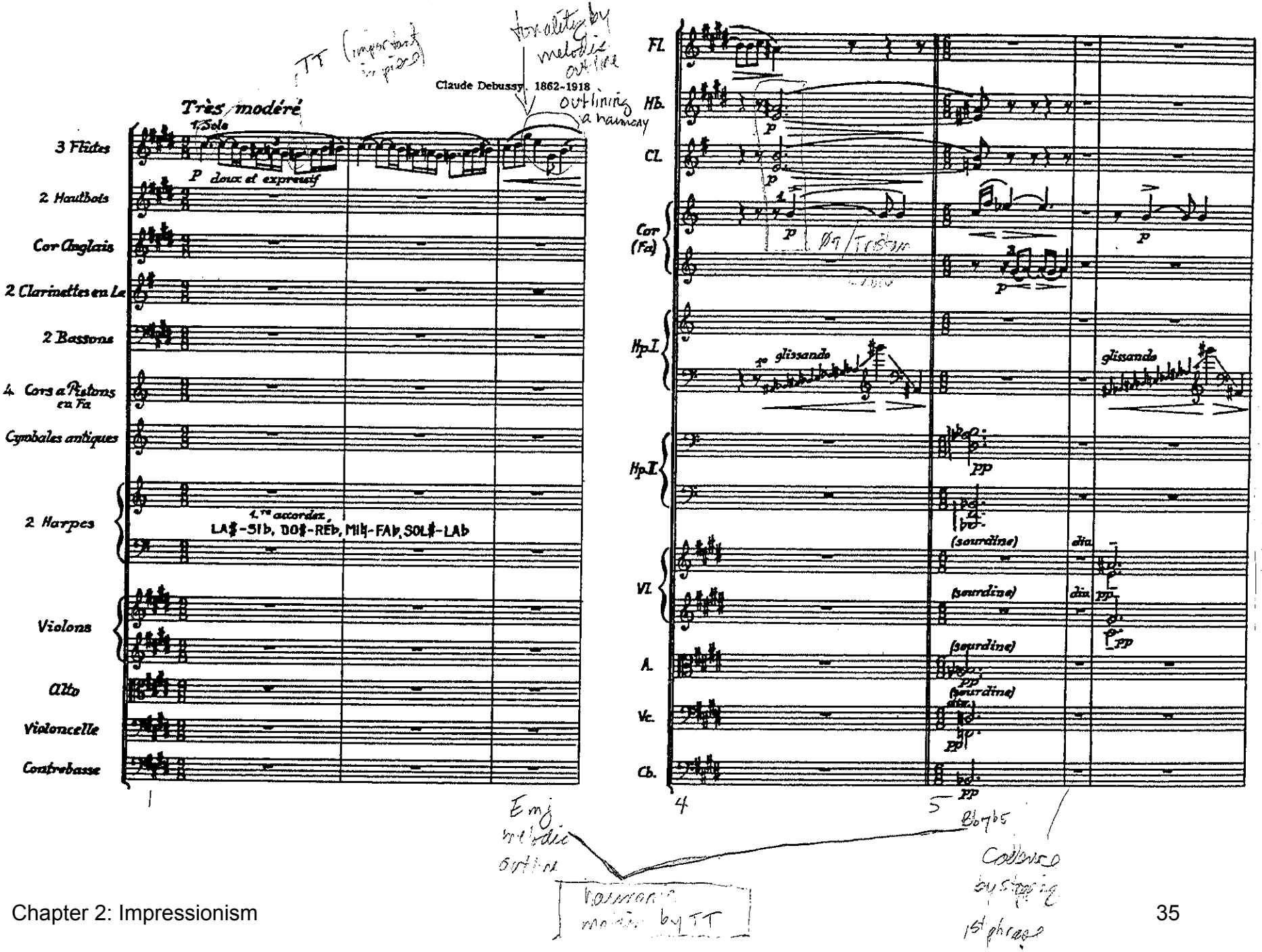
Overall Tonal Synopsis:



1894

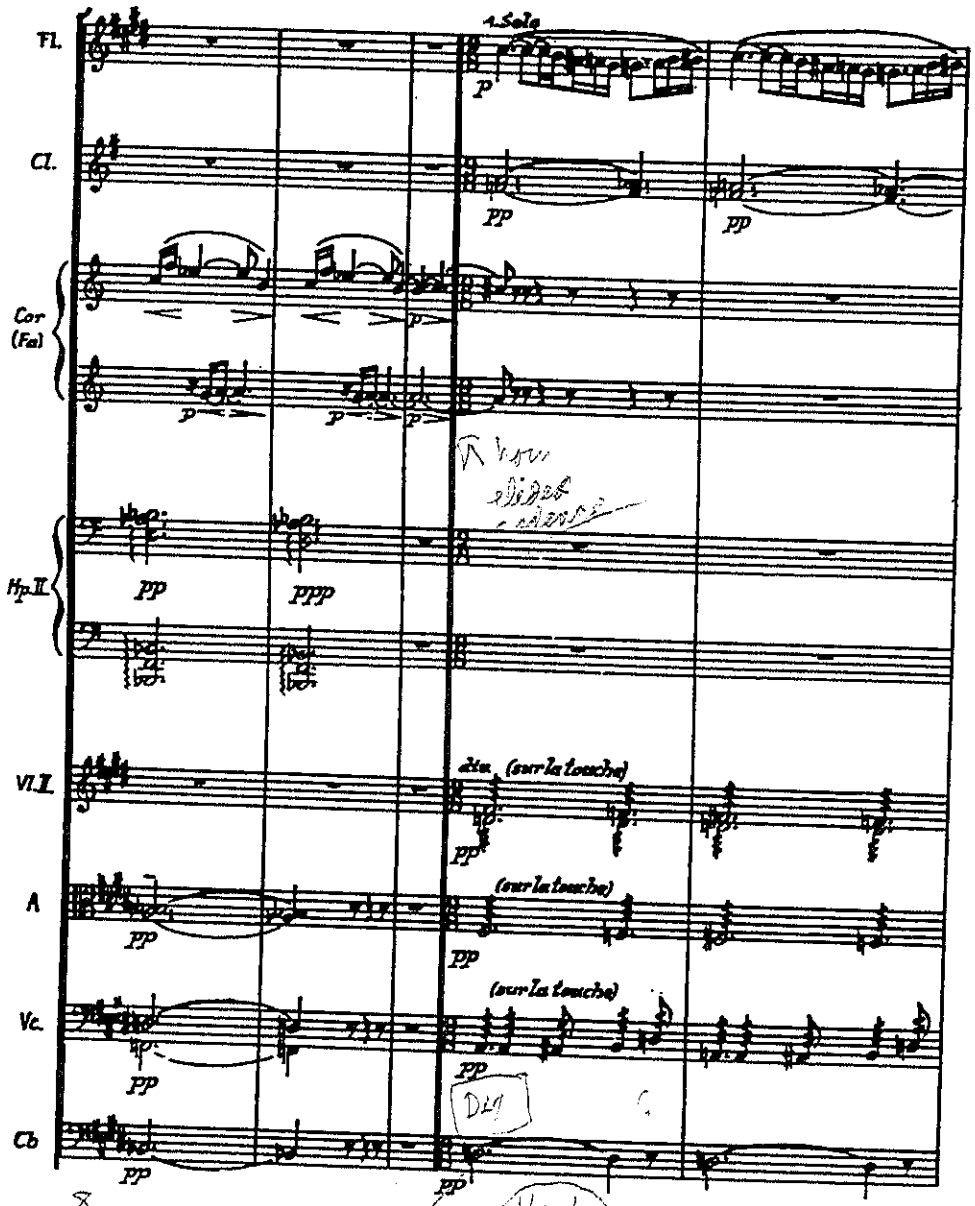
Prelude to the Afternoon of a Faun

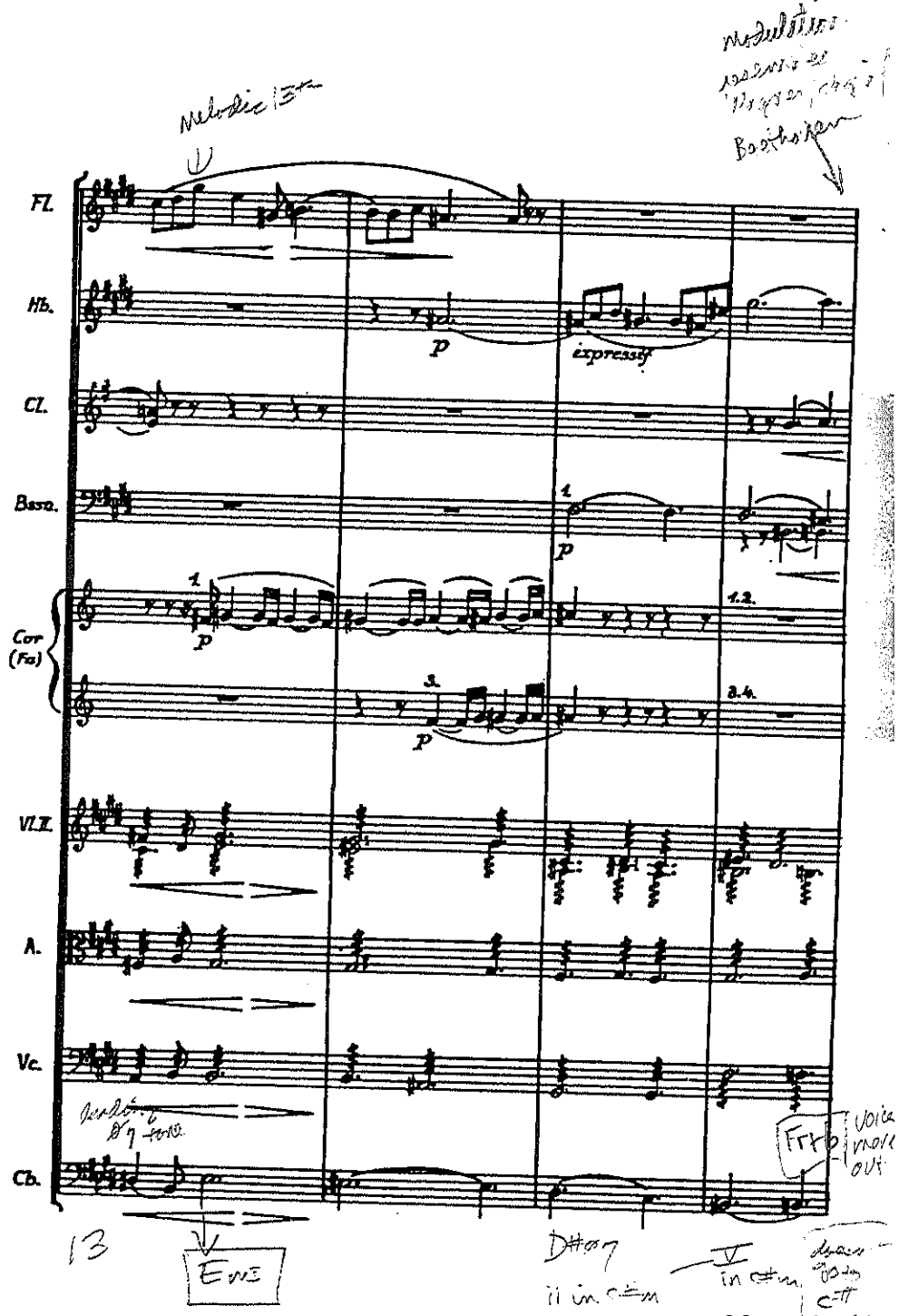
Claude Debussy, 1862-1918

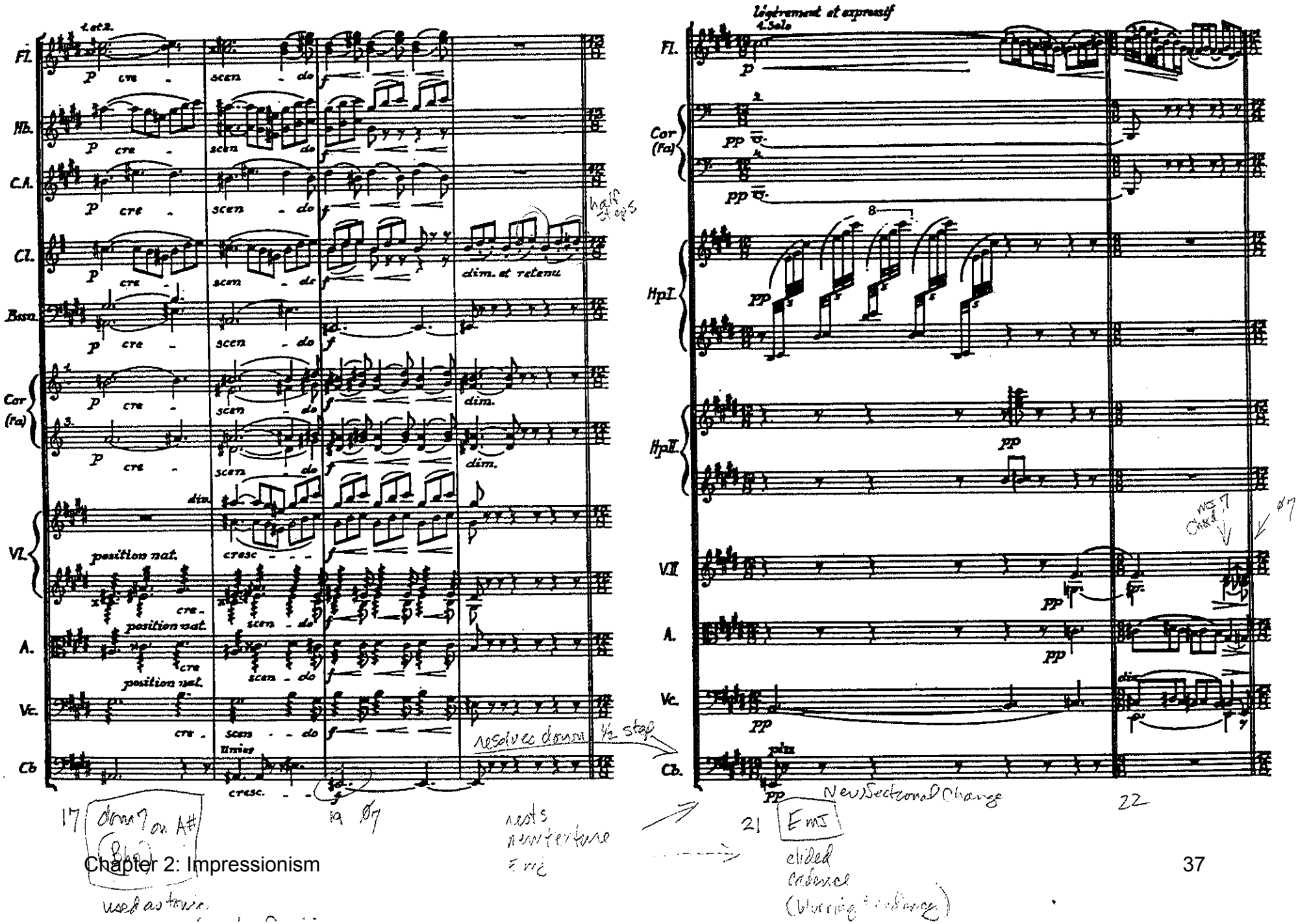


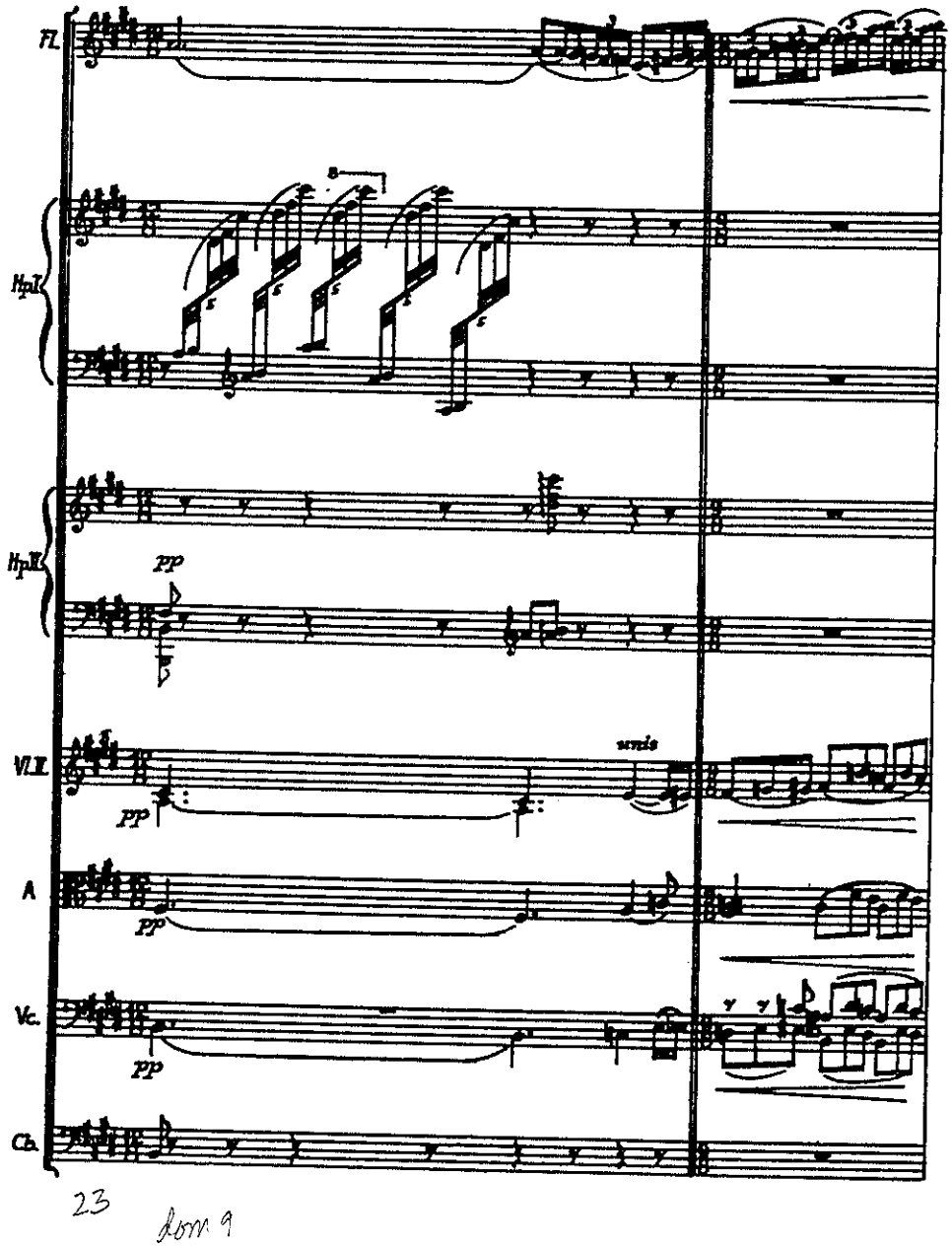
Chapter 2: Impressionism

306 PRELUDE TO THE AFTERNOON OF A FAUN, Debussy

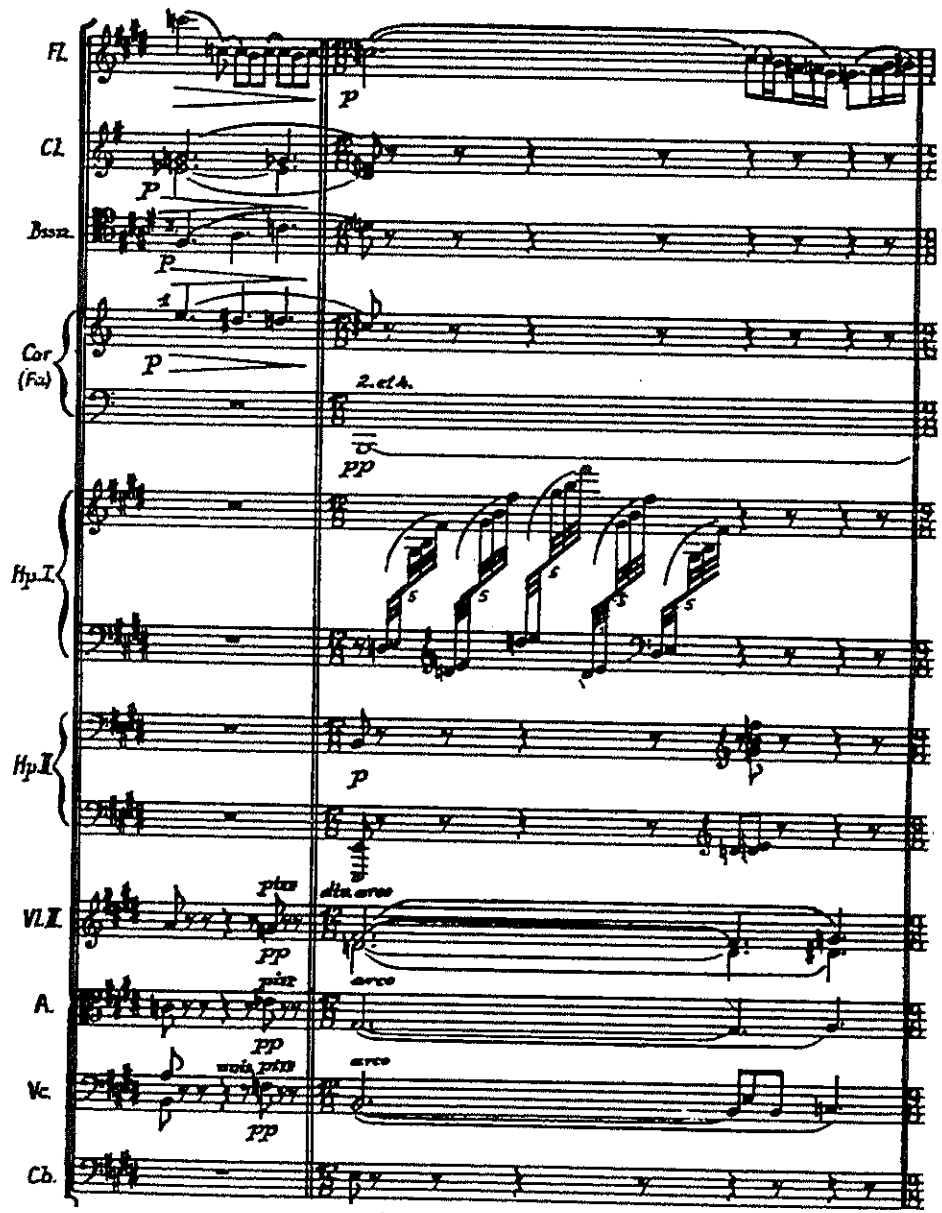





Fl.
Hb.
C.A.
Cl.
Bssn.
Cor (Fa)
Vl.
A.
Vc.
Cb
cre - scen - do
dim. et retenu
dim.
position nat.
cresc
Unisy
Légèrement et expressif
4. Solo
Hp I.
Hp II.
V II
pp
div.
pizz
half steps
resolves down ½ step
17 dom7 on A# (Bbb)
used as tonic
19 Ø7
rests new texture Emi
New Sectional Change
21 EmI
elided cadence (blurring + ending)
22



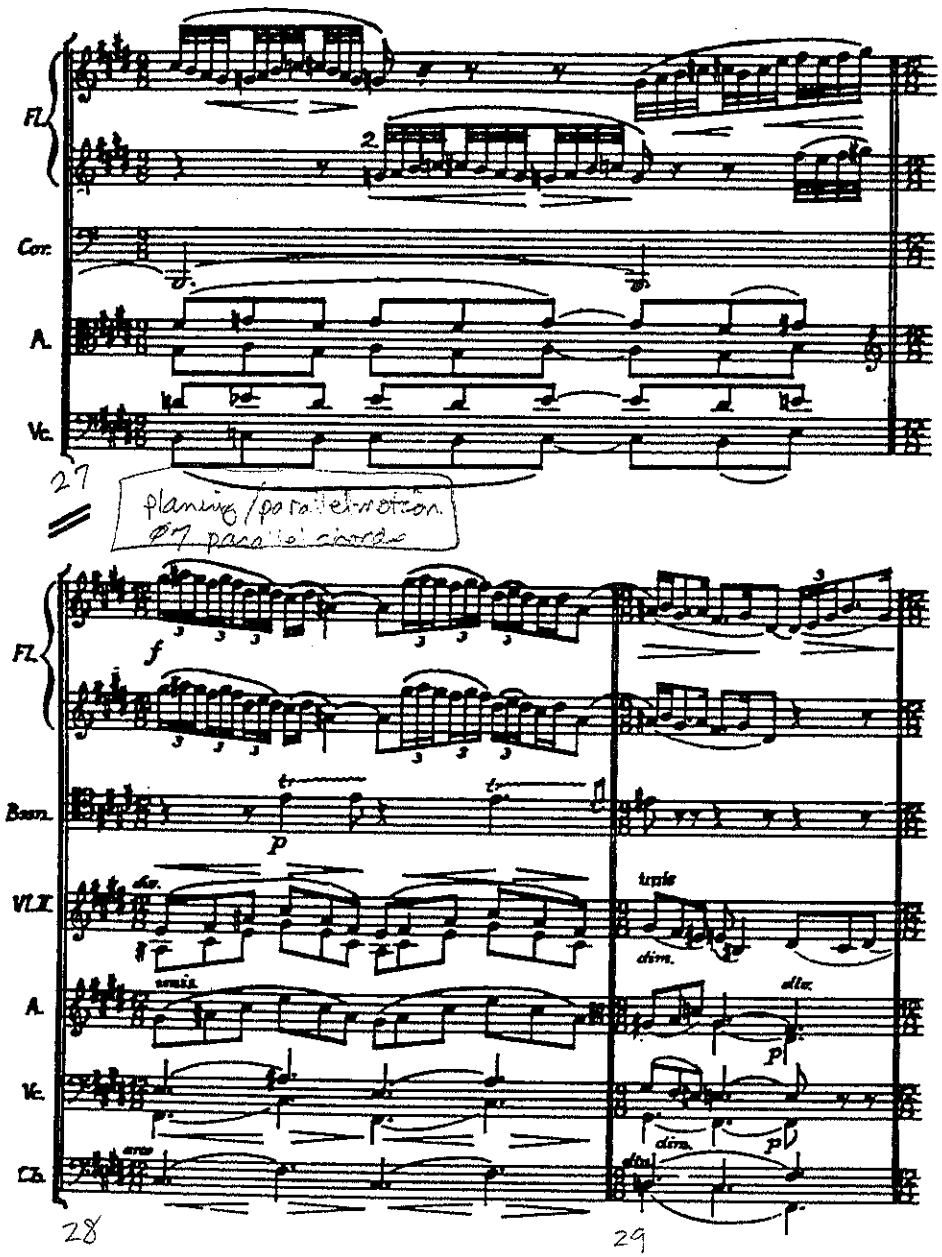
23 dom 9

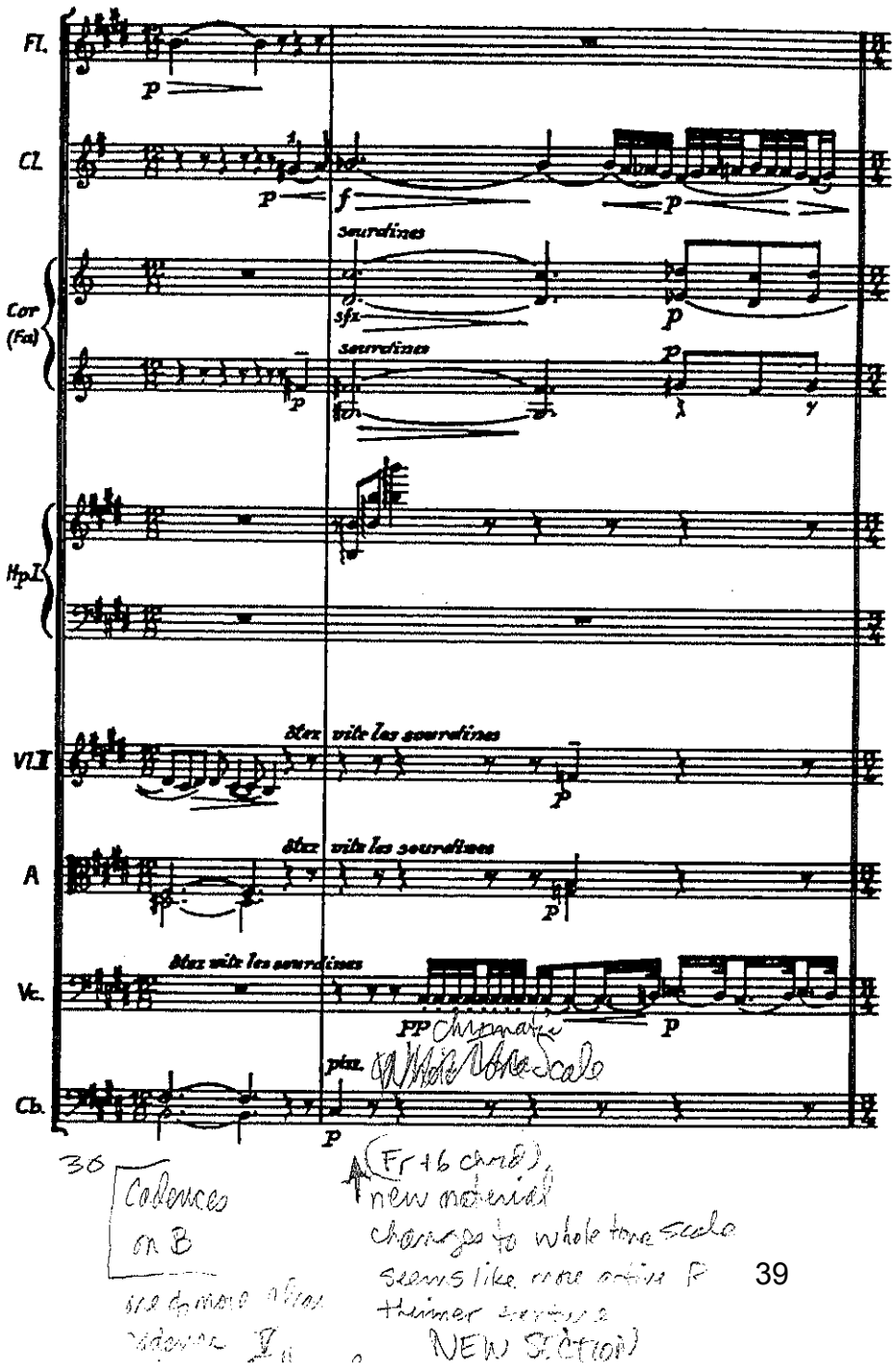


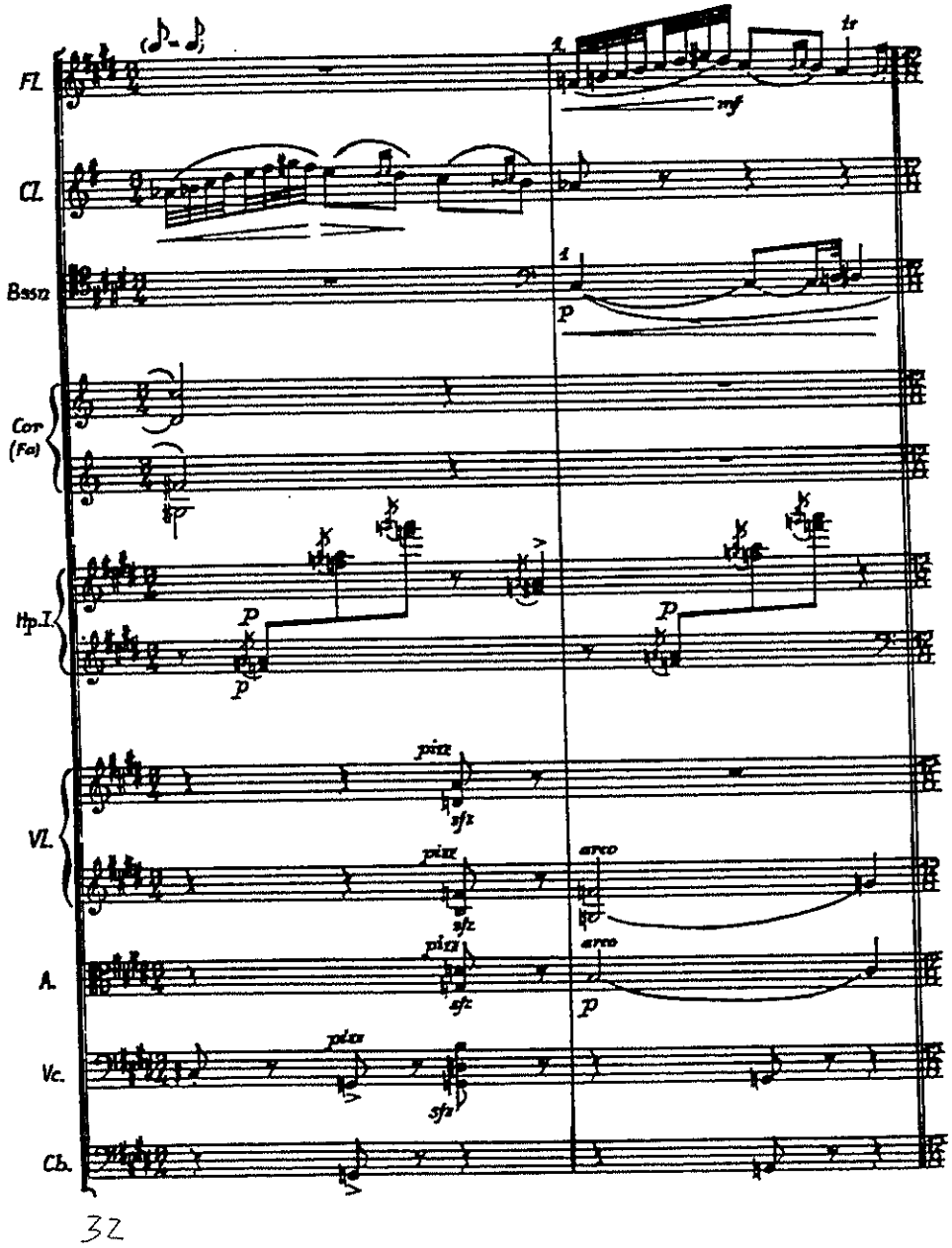
26 E tonic dom B

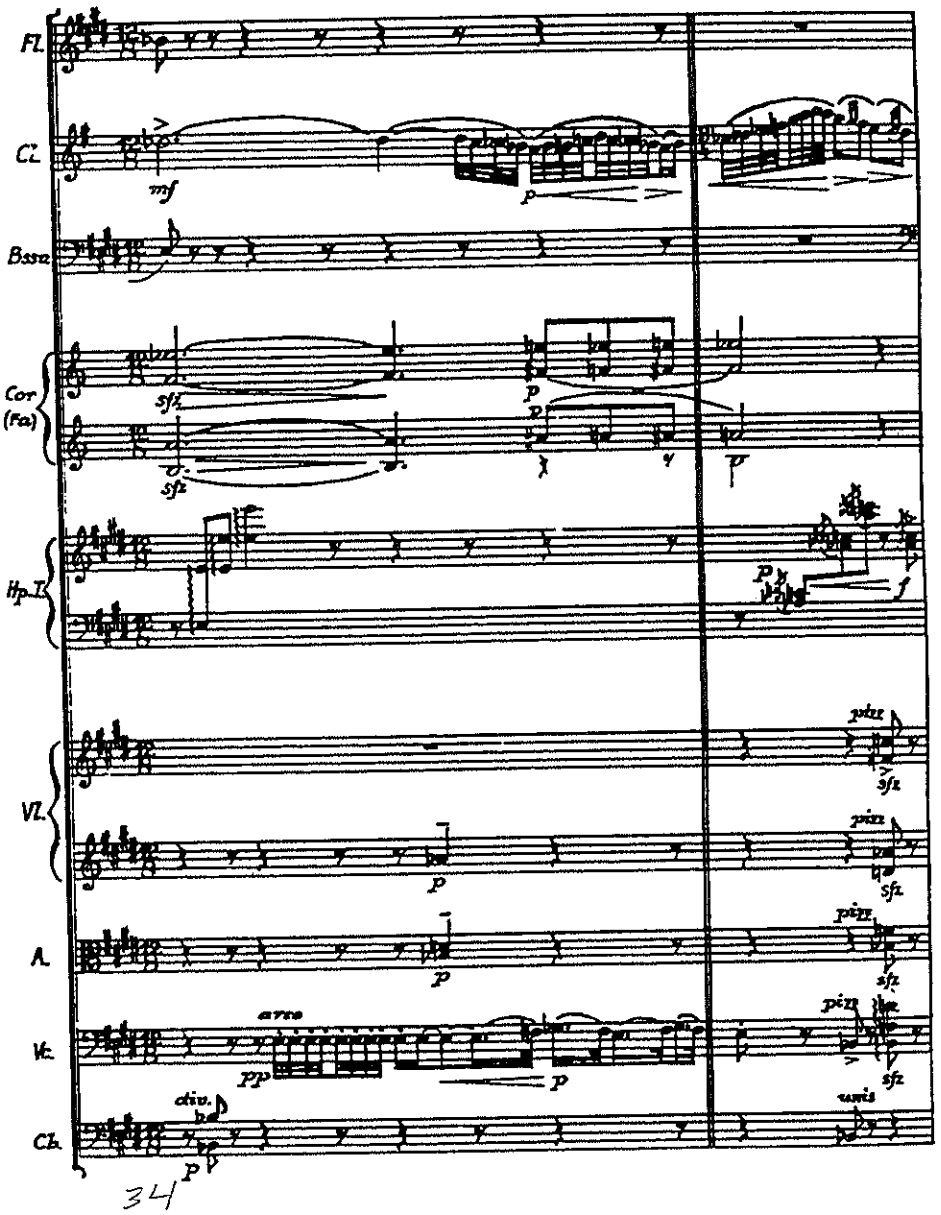
Ø7 with E pedal

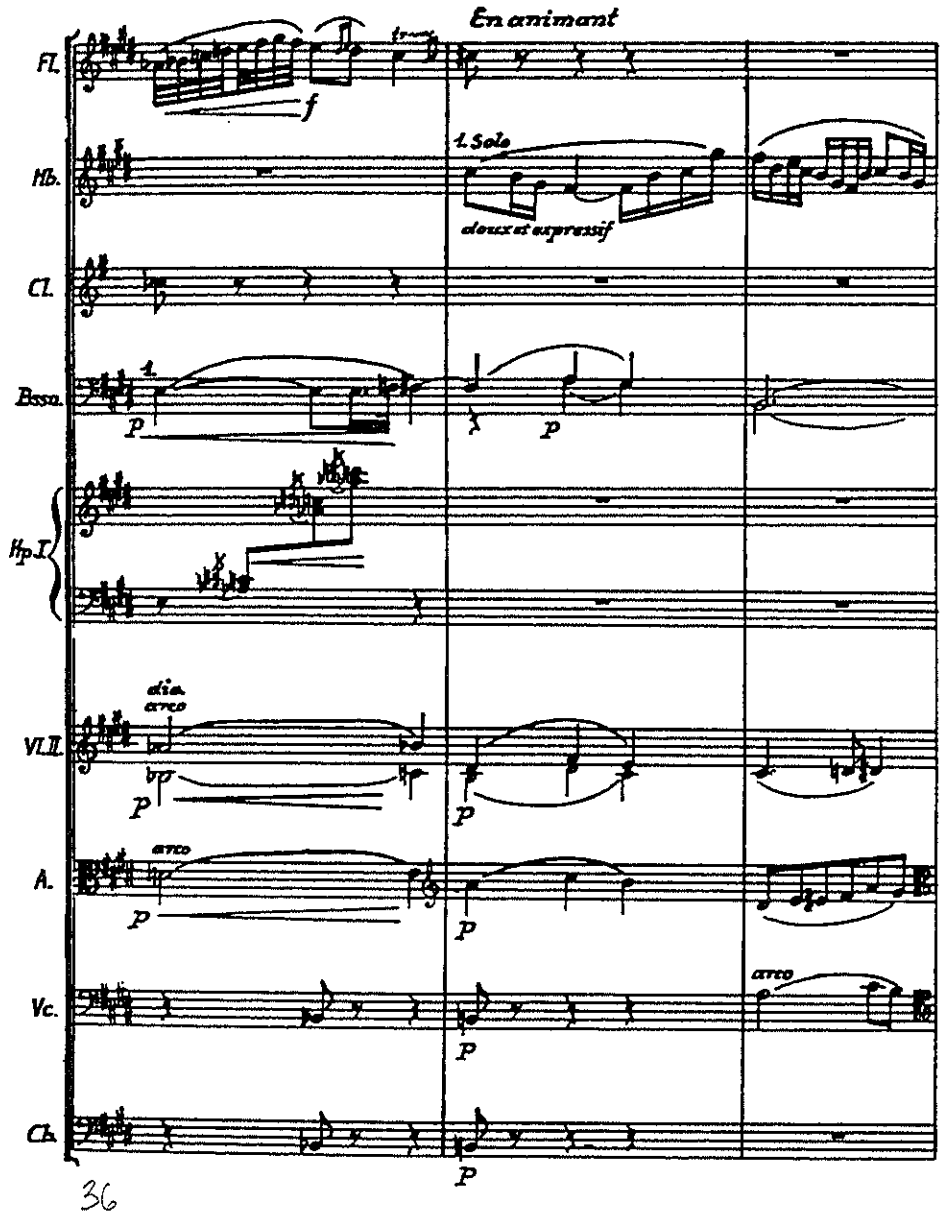
goes back to E

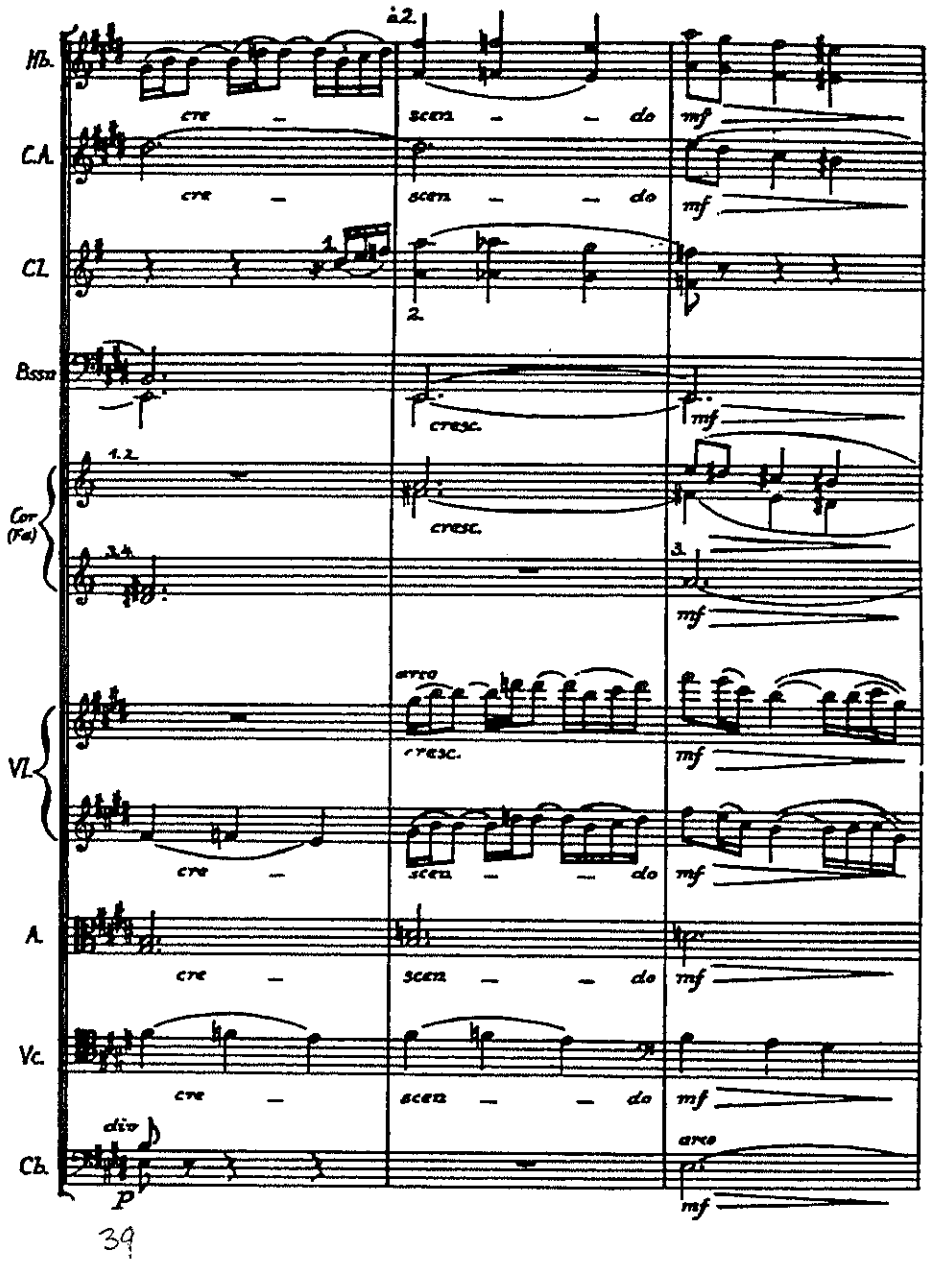

Fl.
Cor.
A.
Vc.
27
planing / parallel motion
of parallel chords
Fl.
Bsn.
Vl.I
A.
Vc.
Cb.
28
29

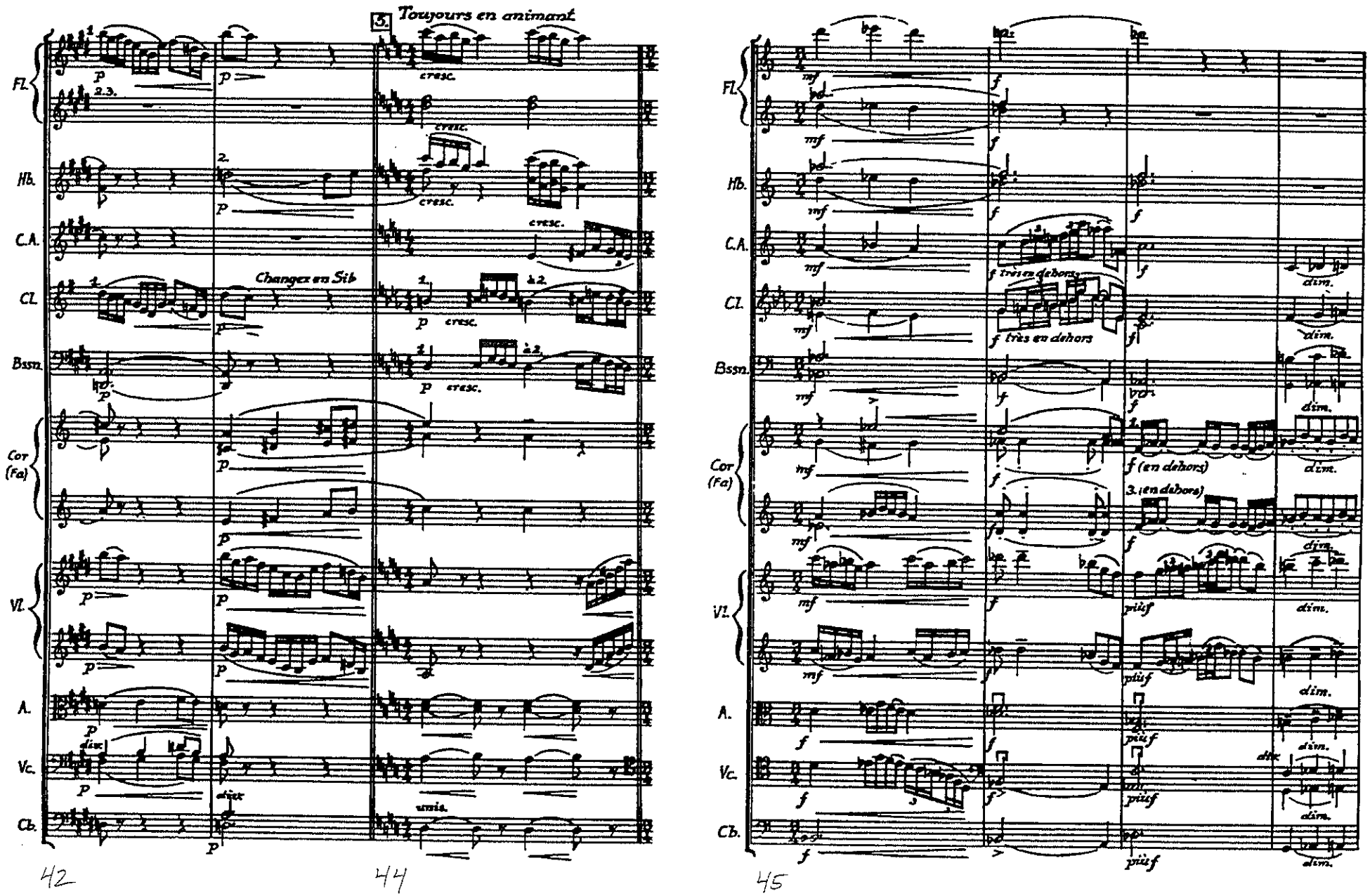

Fl.
Cl.
Cor (Fa)
Hp.
Vl.I
A
Vc.
Cb.
sourdines
Mez vite les sourdines
PP Chromatic
Whole Tone Scale
30
Cadences on B
(Fr 16 chord), new motivic changes to whole tone scale seems like more active P thinner texture
NEW SECTION

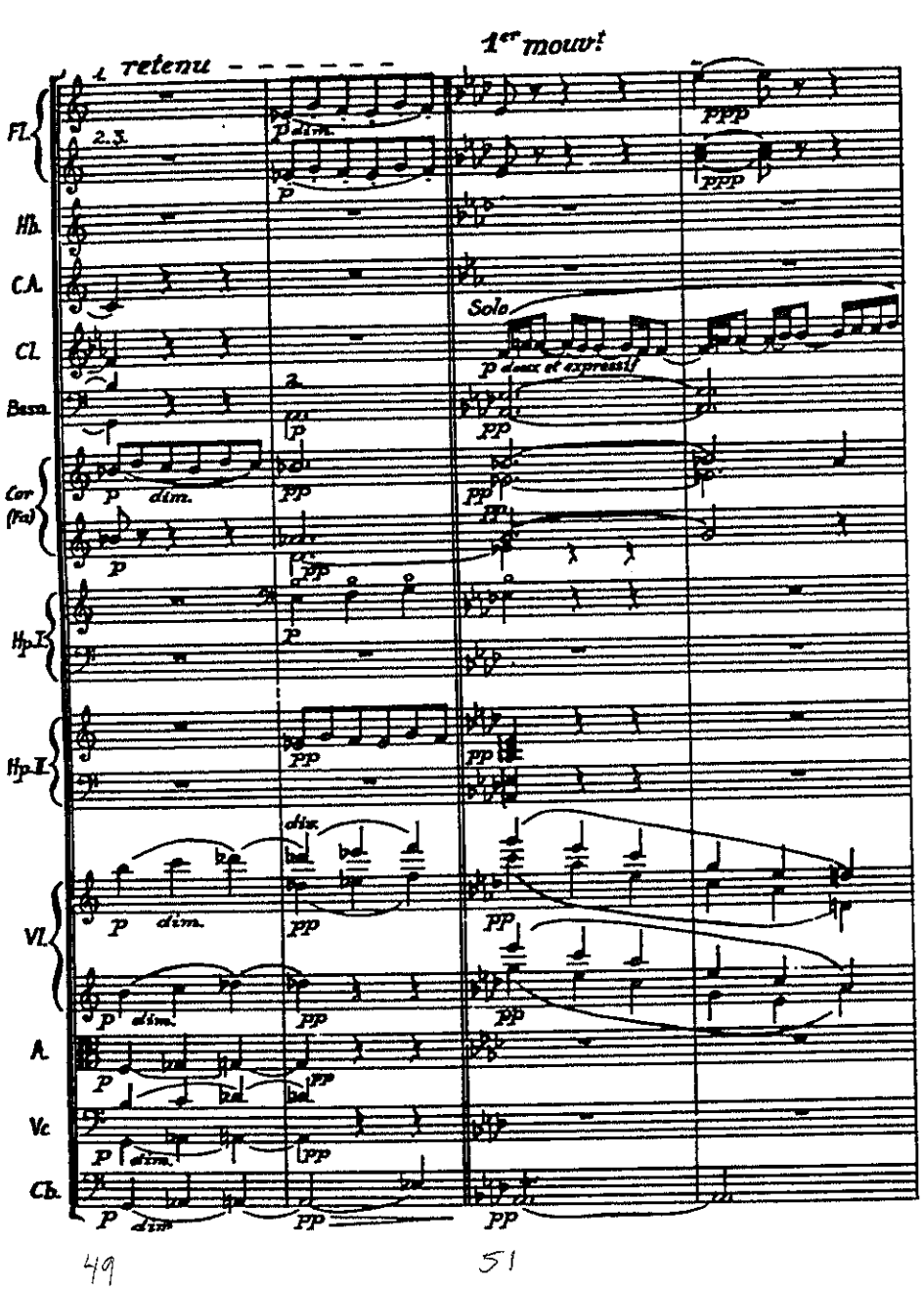

Fl.
Cl.
Bssn
Cor (Fa)
Hp.I.
Vl.
A.
Vc.
Cb.
mf
p
pizz
sfz
arco
tr
32

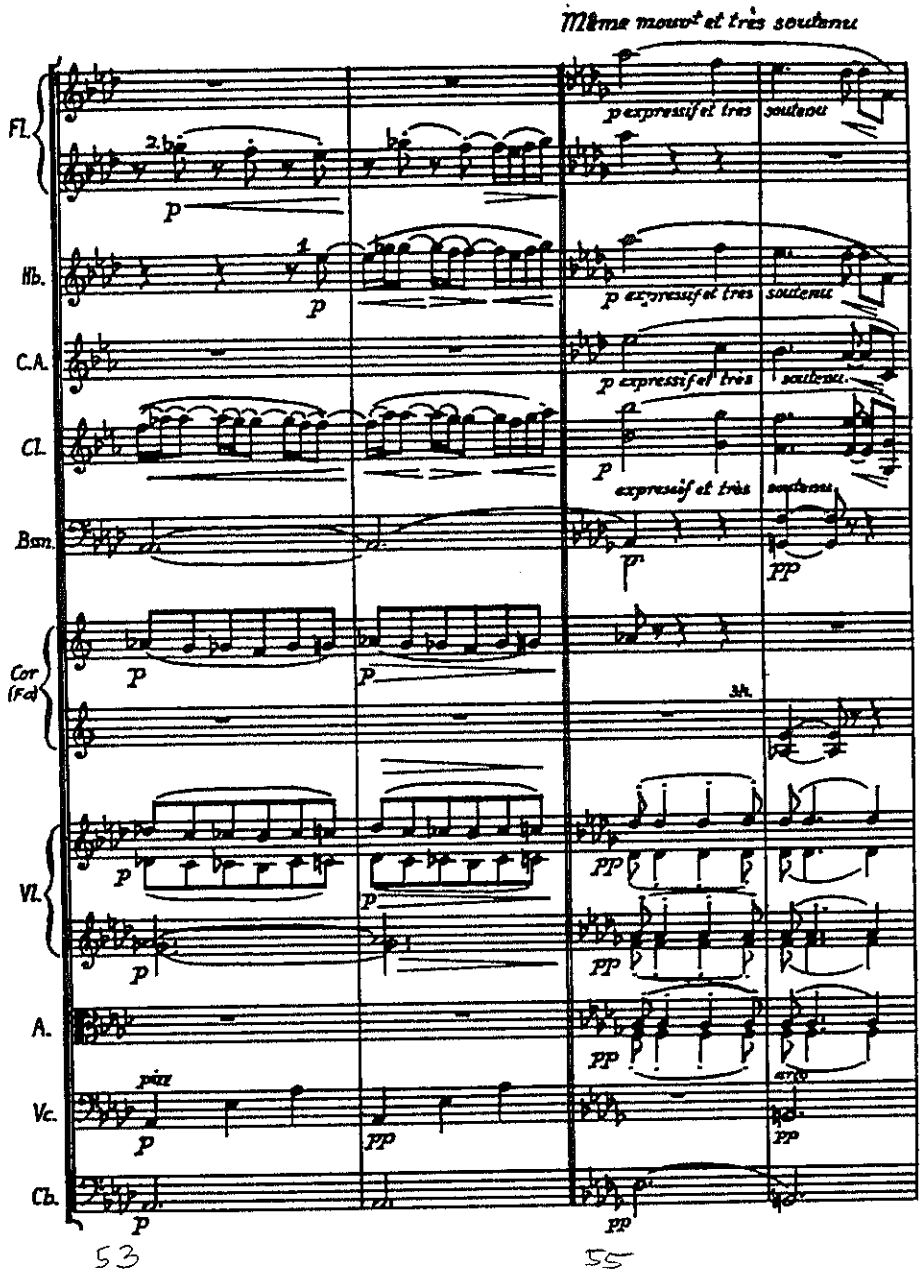

Fl.
Cl.
Bssn
Cor (Fa)
Hp.I.
Vl.
A.
Vc.
Cb.
mf
p
sfz
pizz
arco
div.
unis
34


En animant
Fl.
Hb.
1. Solo
doux et expressif
Cl.
Bssn.
Hp. I.
Vl. II.
div.
arco
A.
Vc.
Cb.
36

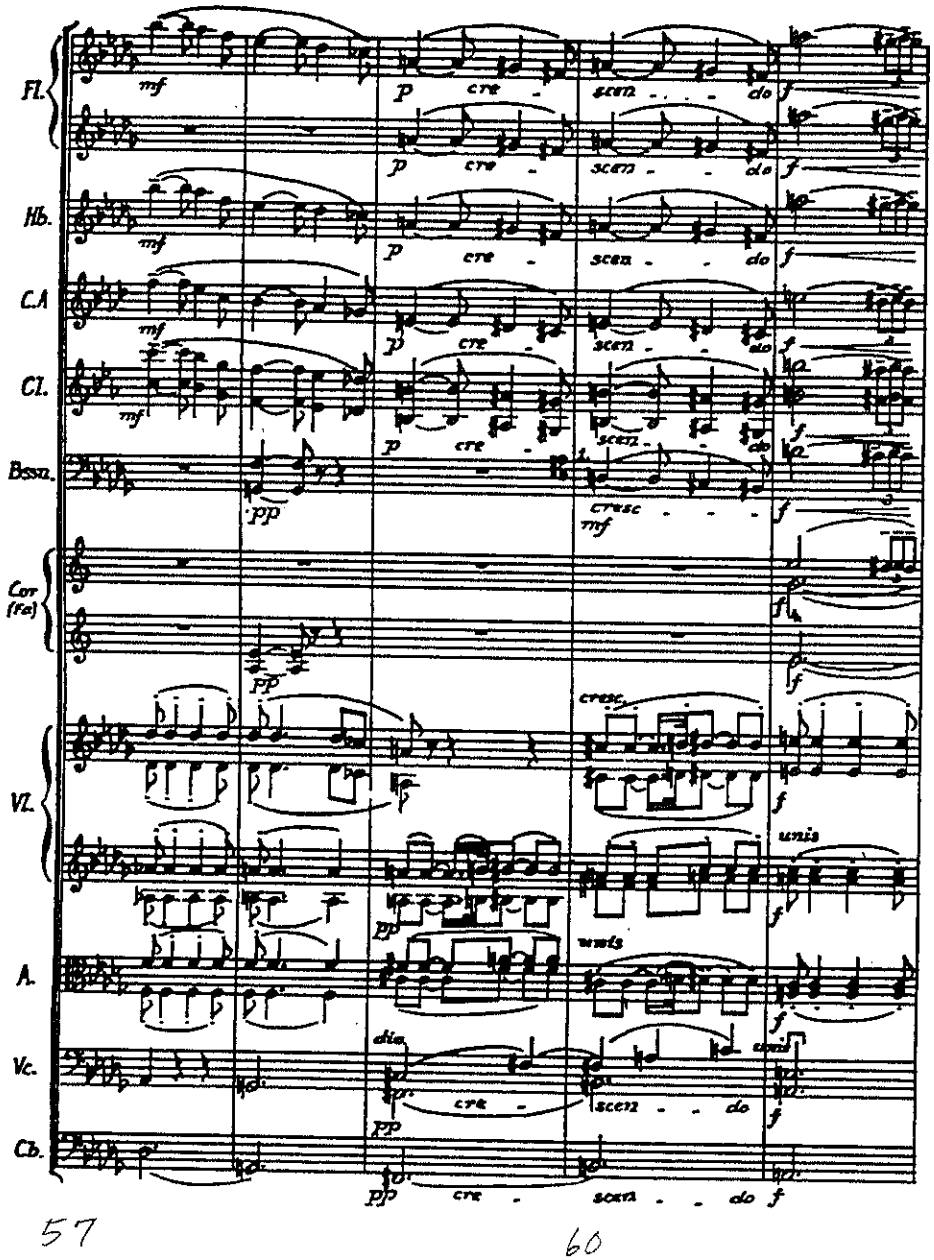

à 2.
Hb.
C.A.
Cl.
Bssn.
Cor (Fa)
Vl.
A.
Vc.
Cb.
cre - scen - do
cresc.
div
arco
39

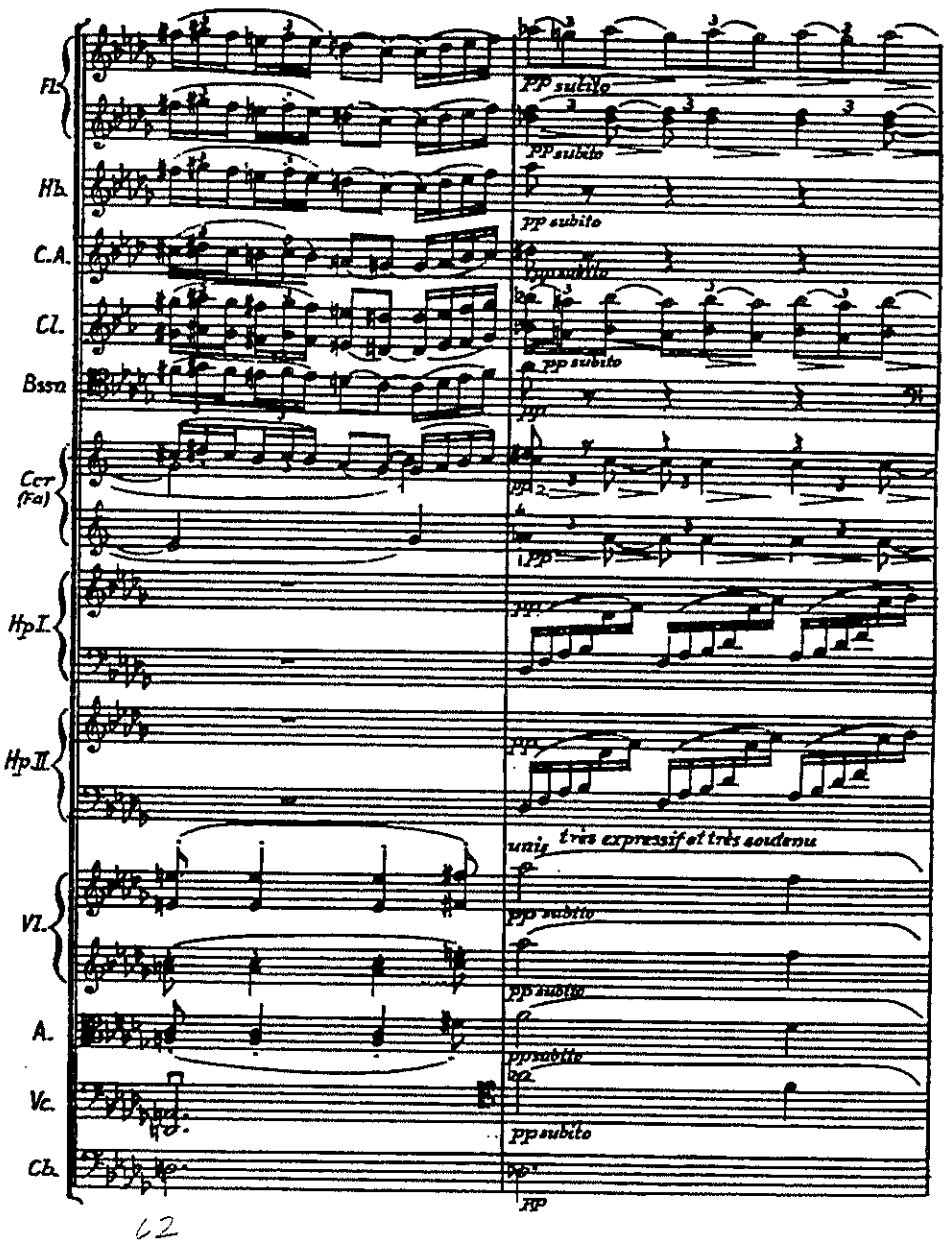

Toujours en animant.
Changez en Sib
Fl.
Hb.
C.A.
Cl.
Bssn.
Cor (Fa)
Vl.
A.
Vc.
Cb.
cresc.
très en dehors
(en dehors)
dim.
42
44
45

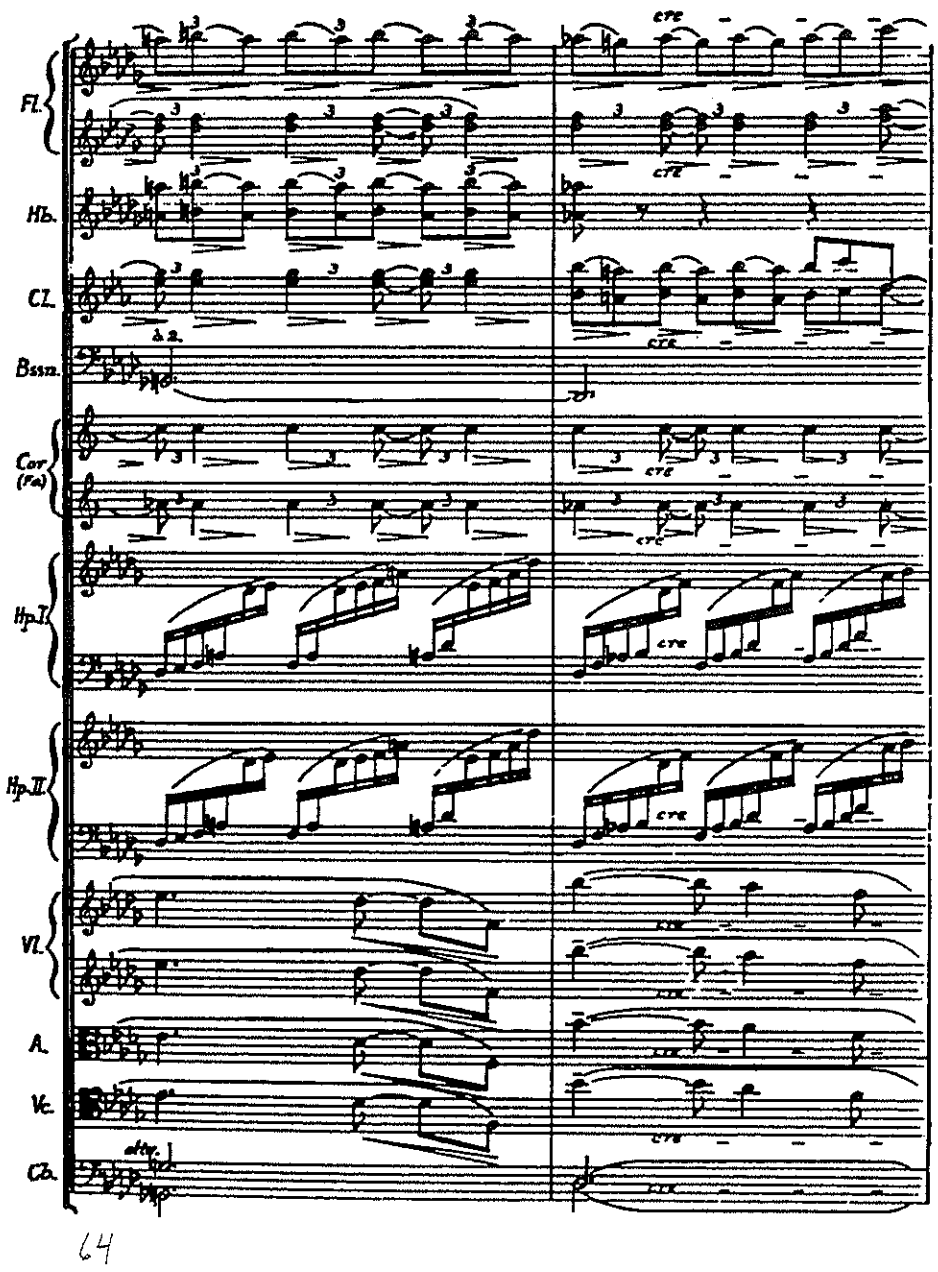

1er mouvt
1. retenu
Fl.
Hb.
C.A.
Cl.
Basn.
Cor (Fa)
Hp. I.
Hp. II.
Vl.
A.
Vc.
Cb.
Solo
p doux et expressif
49
51

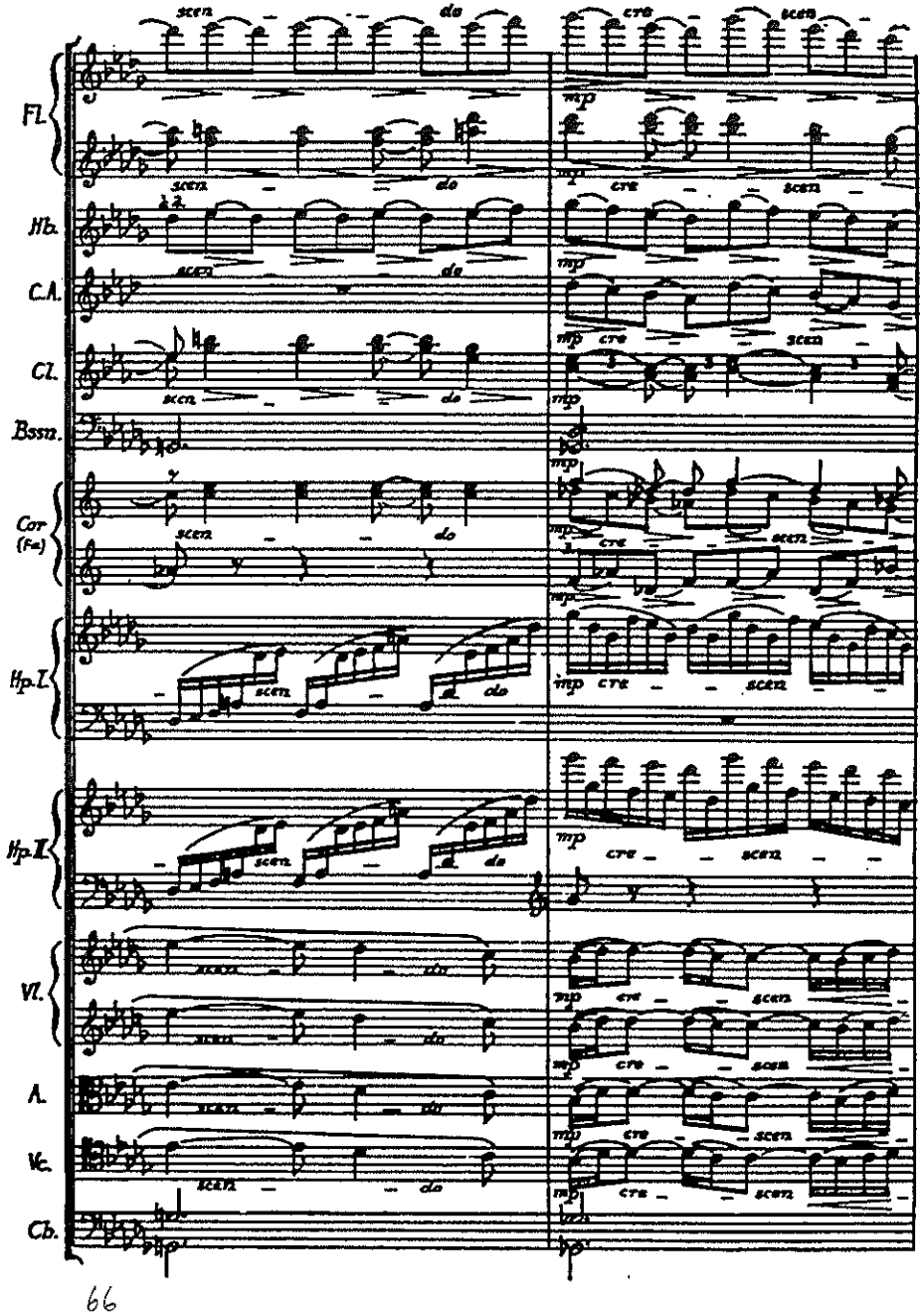

Même mouvt et très soutenu
Fl.
Hb.
C.A.
Cl.
Bsn.
Cor (Fa)
Vl.
A.
Vc.
Cb.
p expressif et très soutenu
53
55

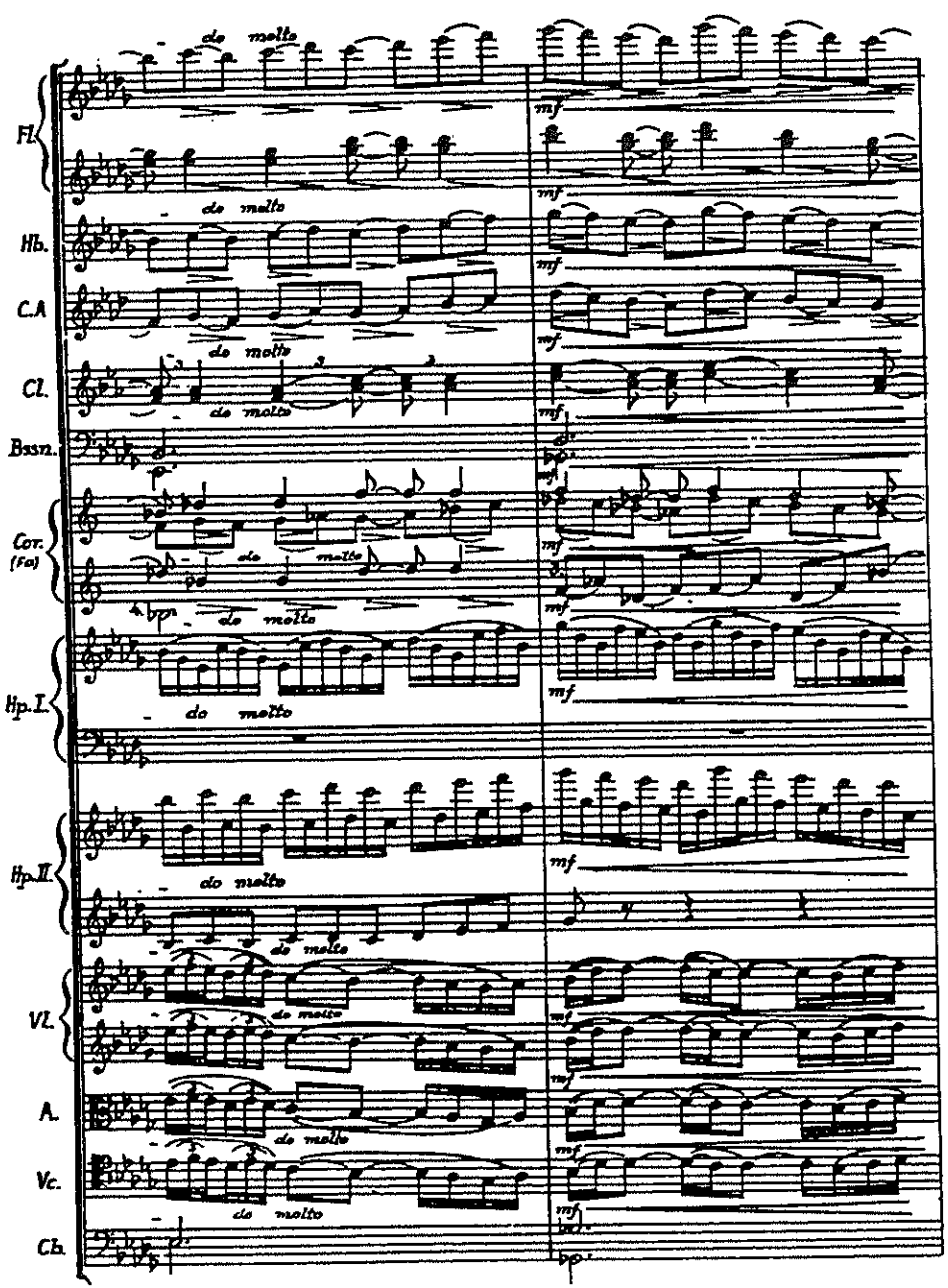
314 PRELUDE TO THE AFTERNOON OF A FAUN, Debussy



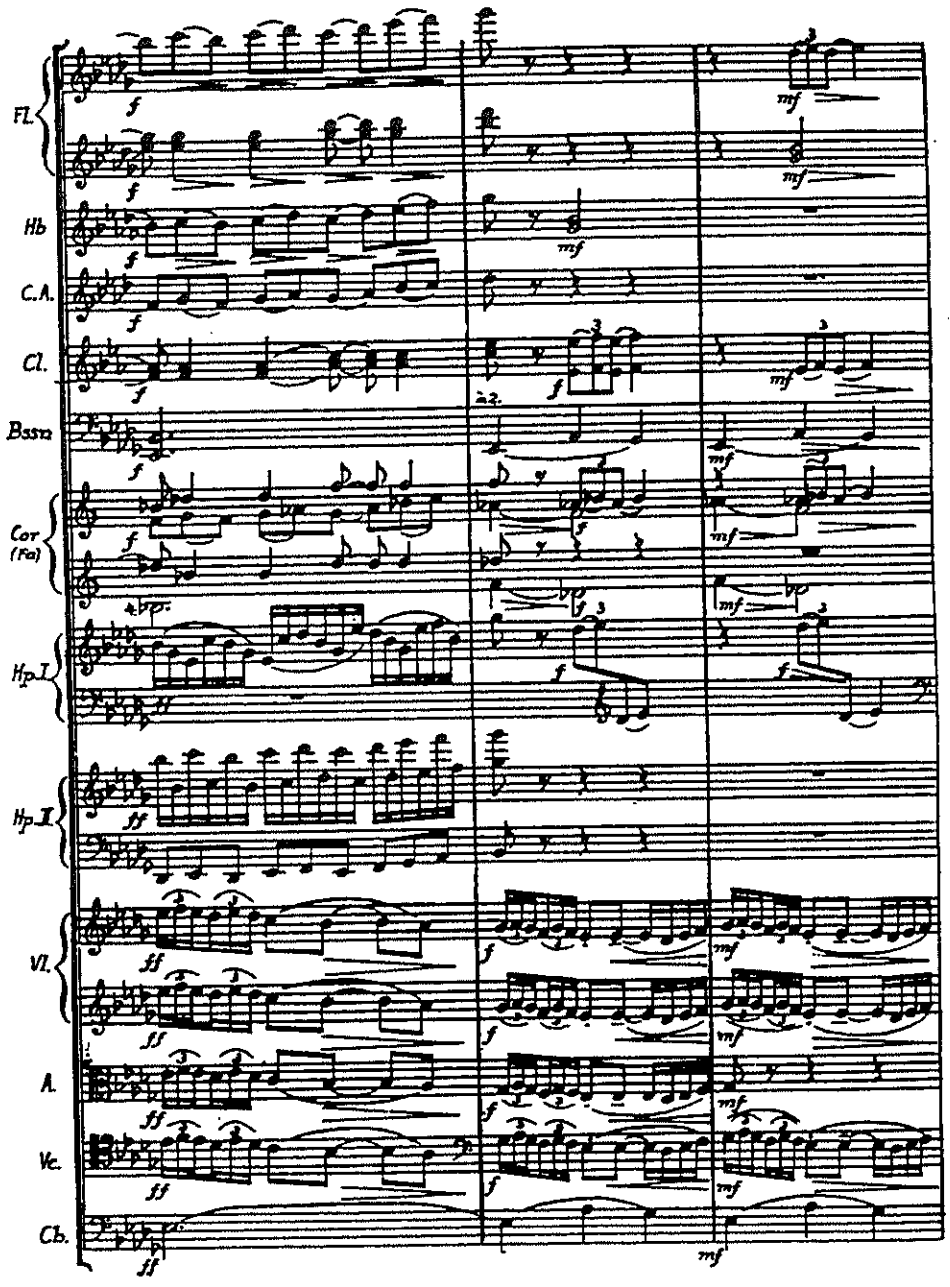



Fl.
Hb.
Cl.
Bssn.
Cor (Fa)
Hp.I.
Hp.II.
Vl.
A.
Vc.
Cb.
cre
64

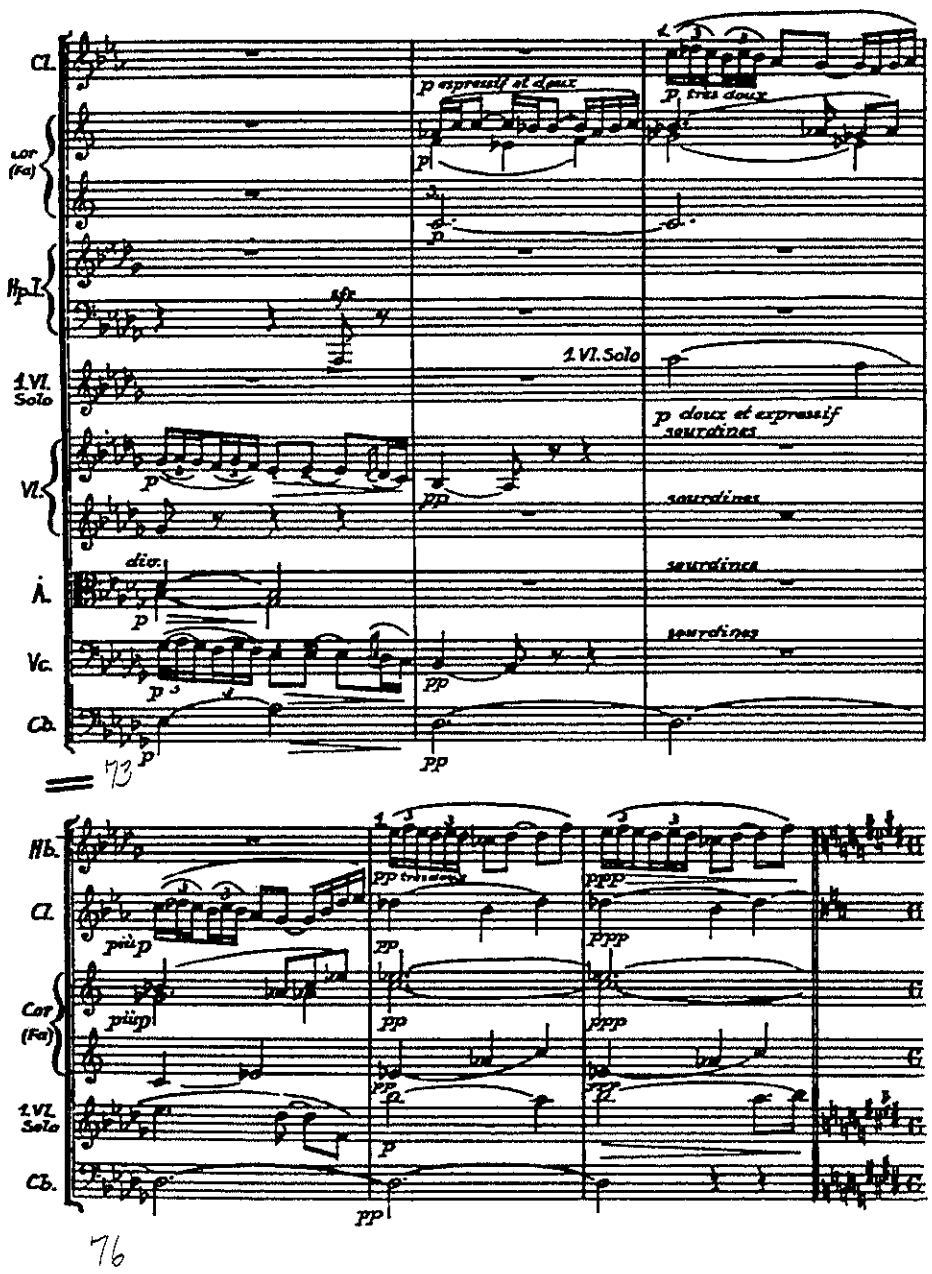

Fl.
Hb.
C.A.
Cl.
Bssn.
Cor (Fa)
Hp.I.
Hp.II.
Vl.
A.
Vc.
Cb.
scen
do
cre
mp
66

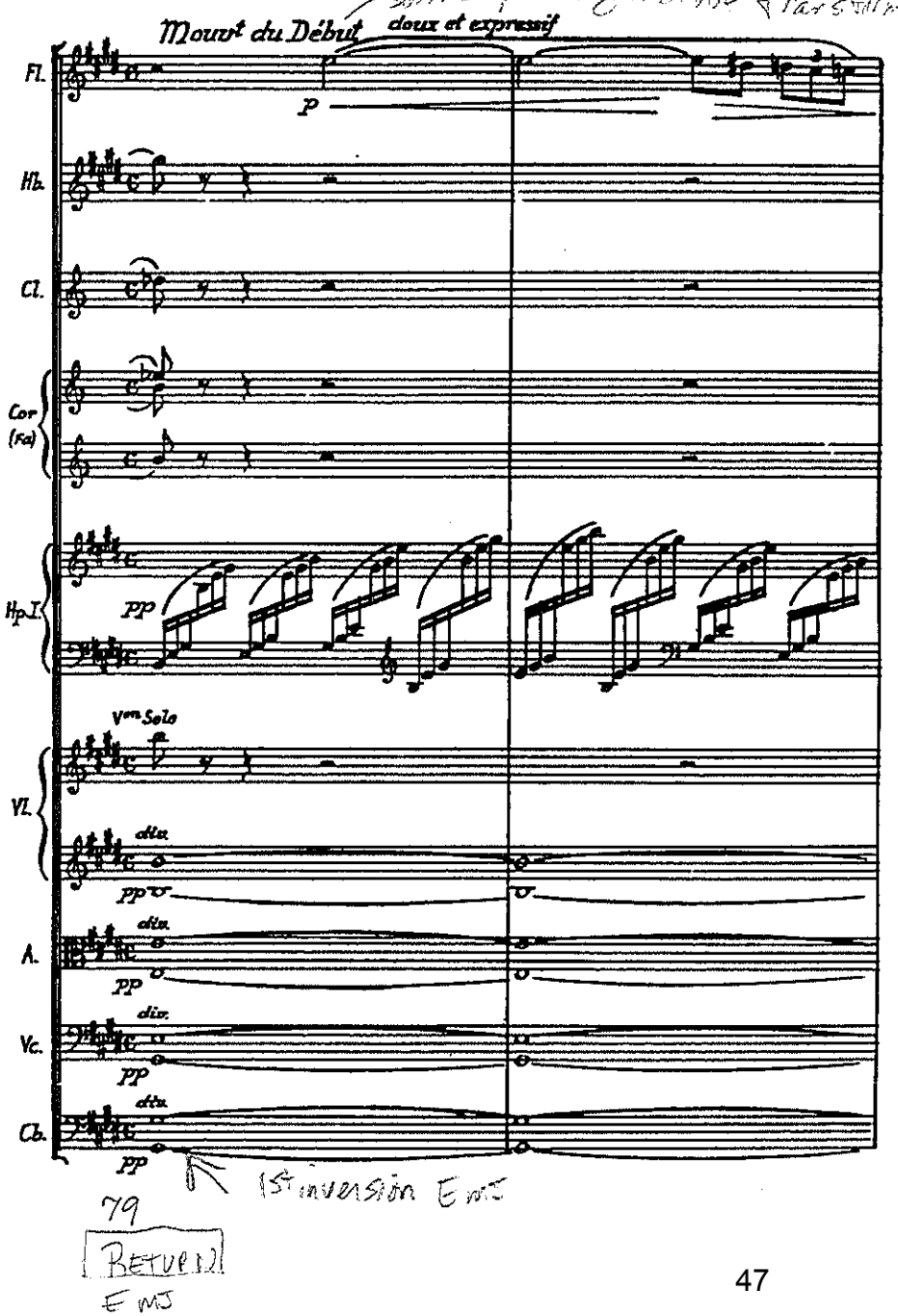

Fl.
Hb.
C.A.
Cl.
Bssn.
Cor. (Fa)
Hp. I.
Hp. II.
Vl.
A.
Vc.
Cb.
do molto
mf

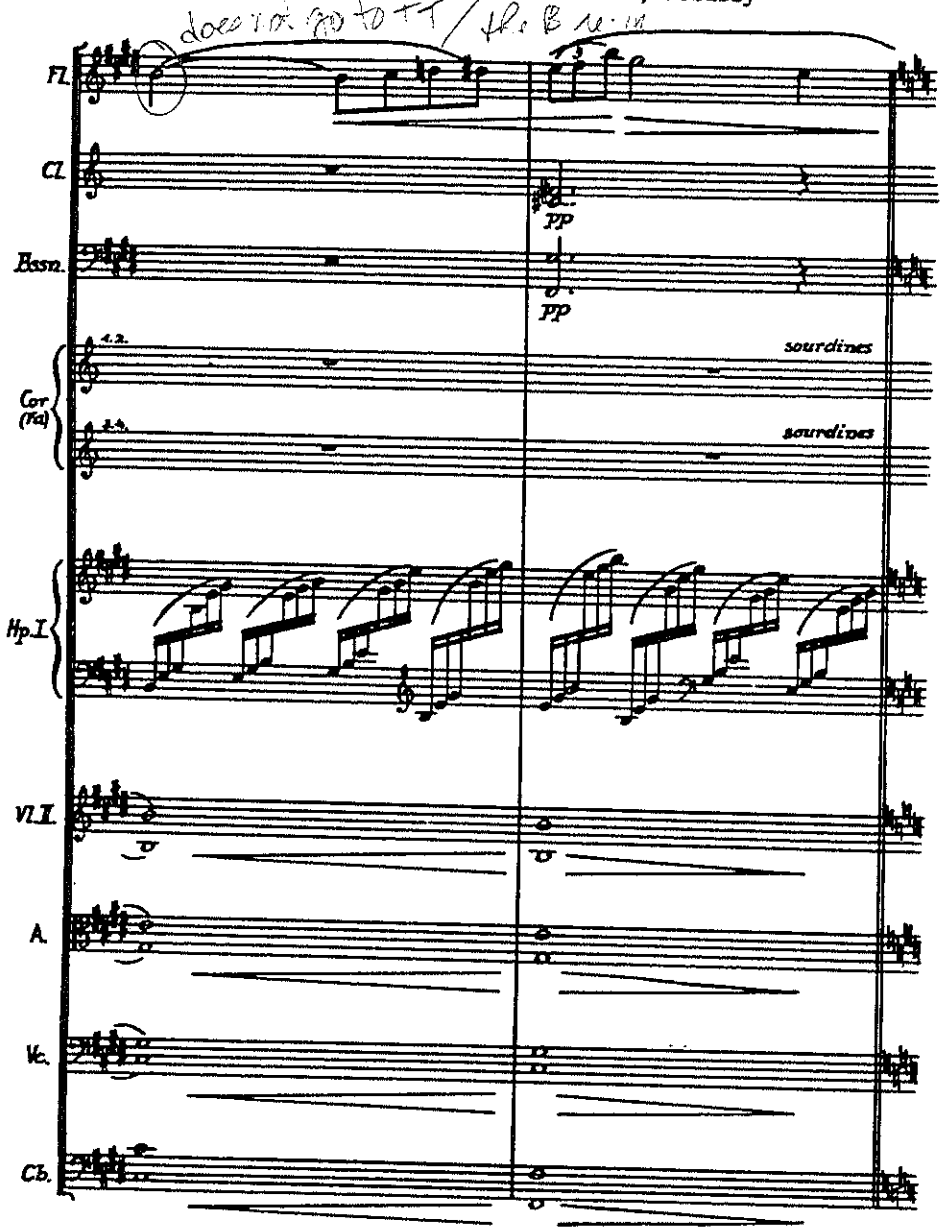
68

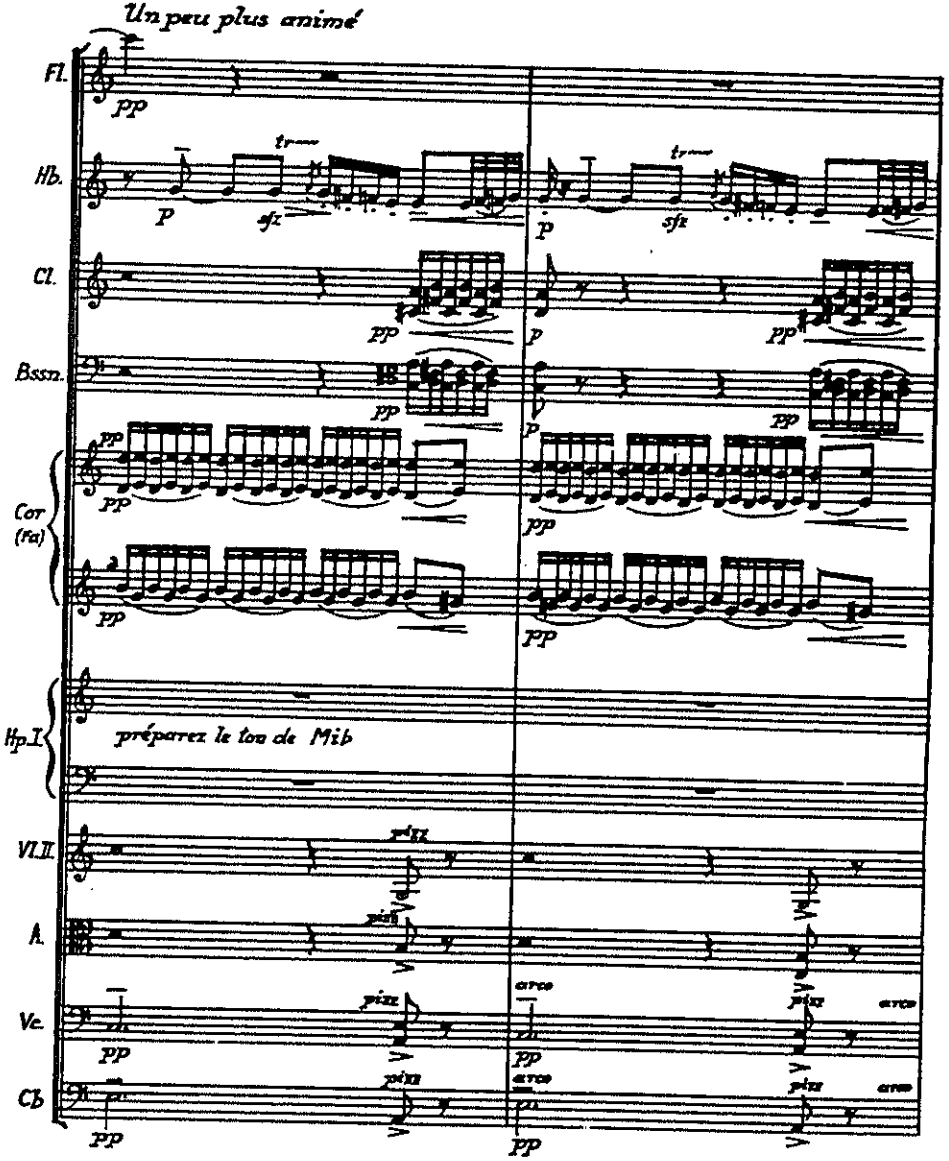

Fl.
Hb
C.A.
Cl.
Bssn
Cor (Fa)
Hp. I.
Hp. II.
Vl.
A.
Vc.
Cb.
f
mf
ff
a2.

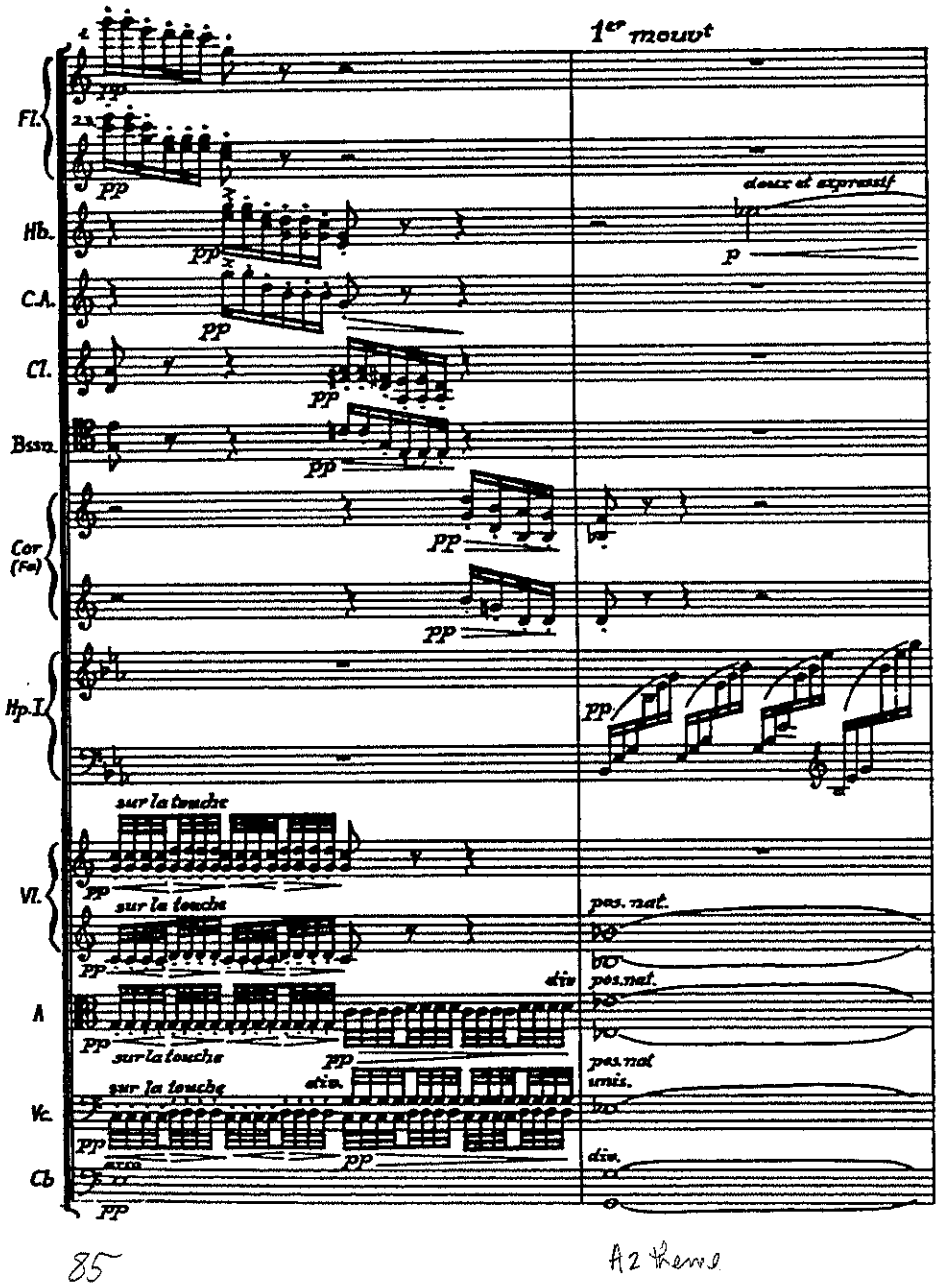
70


Cl.
Cor (Fa)
Hp.I.
1.Vl. Solo
Vl.
A.
Vc.
Cb.
p espressif et doux
p très doux
1.Vl. Solo
p doux et expressif
sourdines
div.
73
Hb.
Cl.
Cor (Fa)
1.Vl. Solo
Cb.
pp très doux
76


PRELUDE TO THE AFTERNOON OF A FAUN, Debussy 317
Mouvt du Début
doux et expressif
Fl.
Hb.
Cl.
Cor (Fa)
Hp.I.
Von Solo
Vl.
A.
Vc.
Cb.
div.
1st inversion EMJ
79
RETURN
EMJ

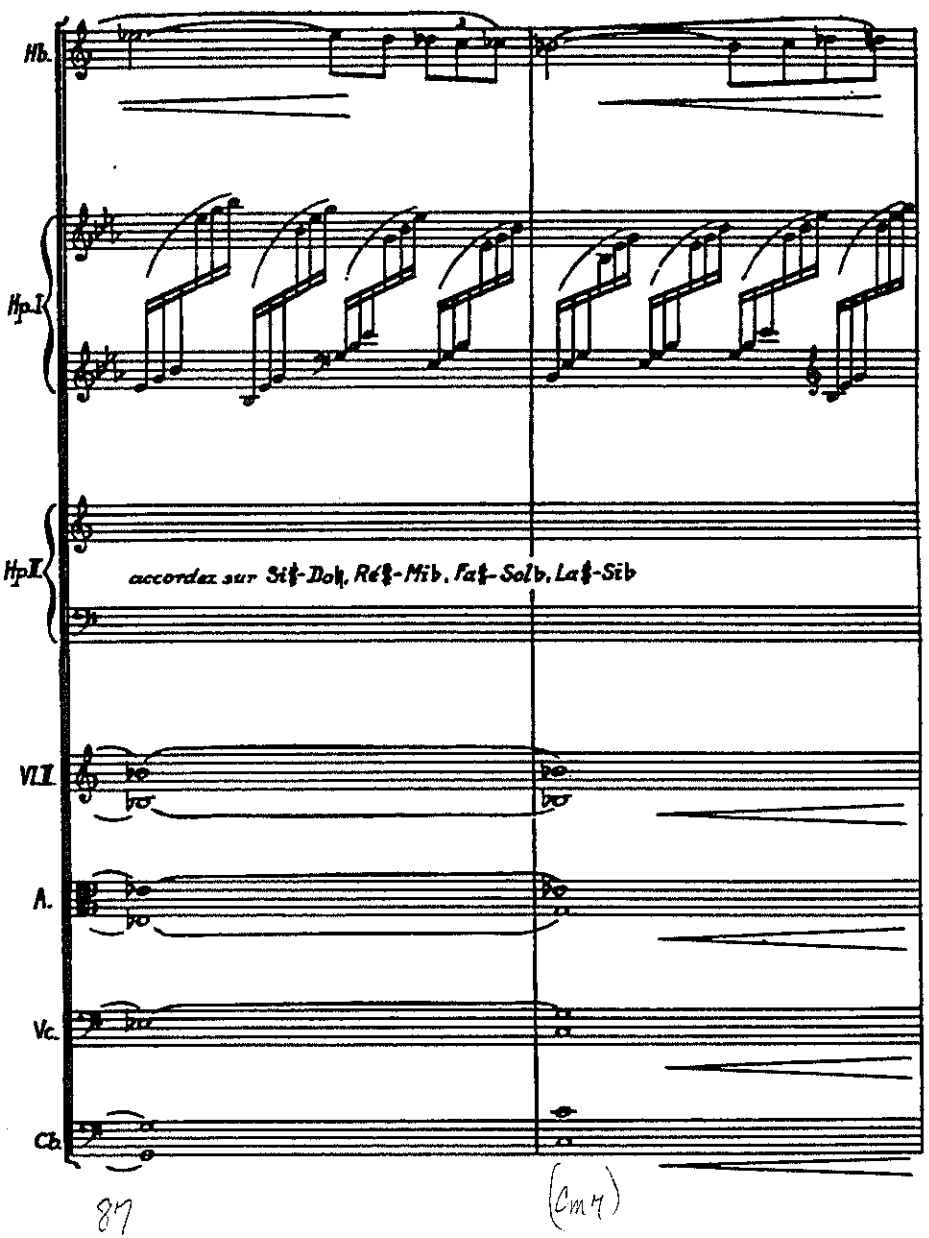

Fl.
Cl.
Bssn.
Cor (Fa)
sourdines
sourdines
Hp.I.
VI.I.
A.
Vc.
Cb.


Un peu plus animé
Fl.
Hb.
Cl.
Bssn.
Cor (Fa)
Hp.I.
préparez le ton de Mib
VI.II.
A.
Ve.
Cb.



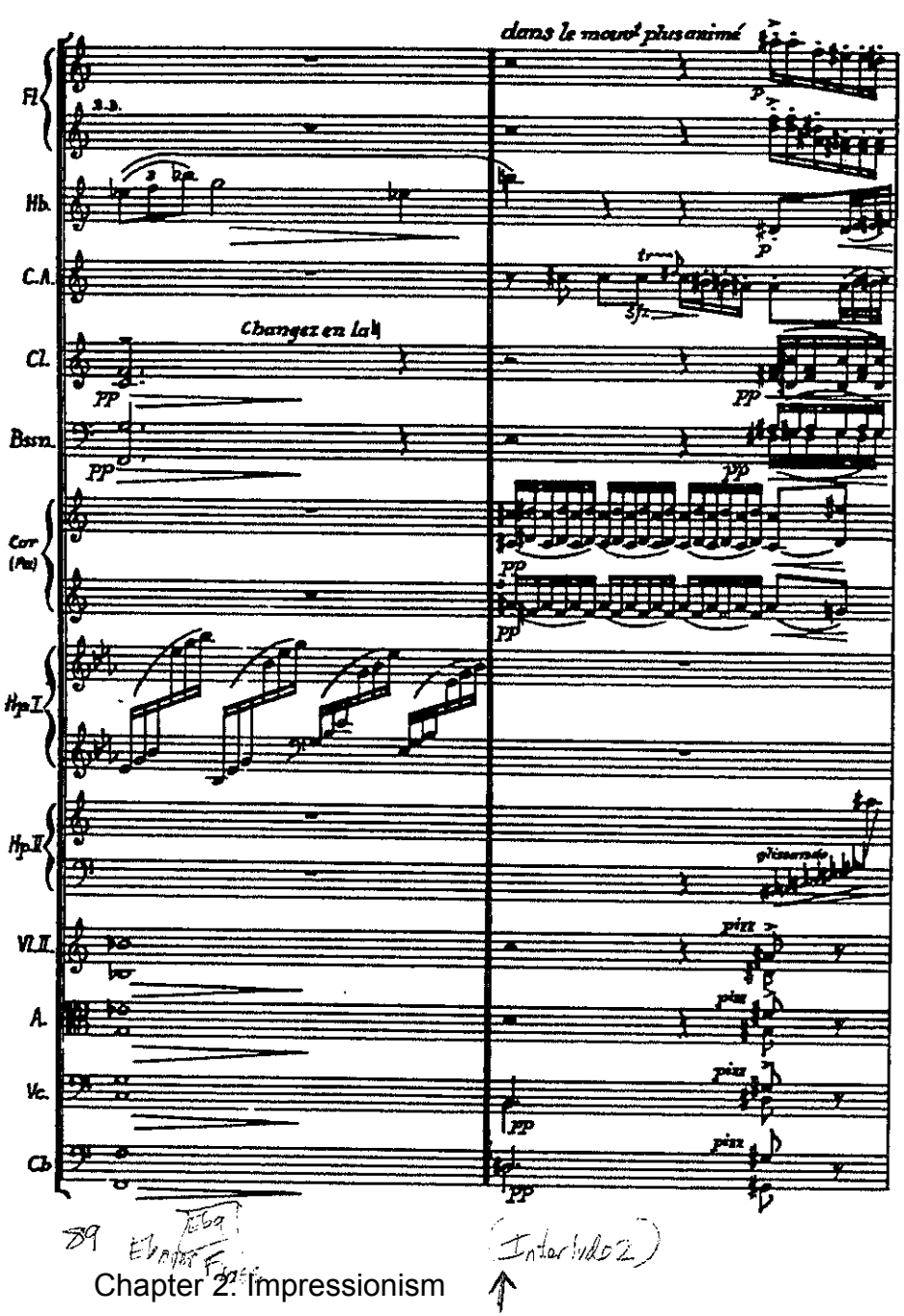
85

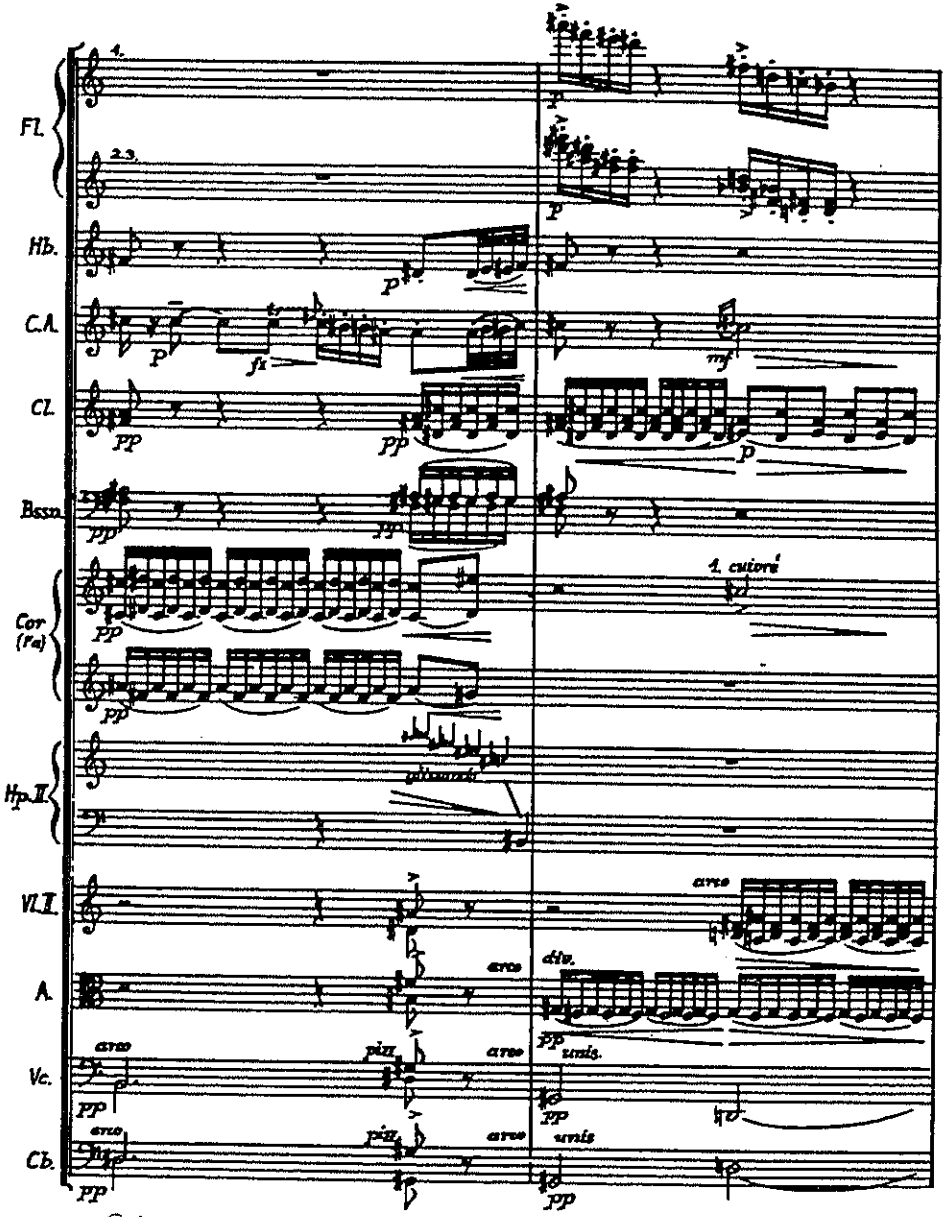
A2 theme



87

(Cm7)

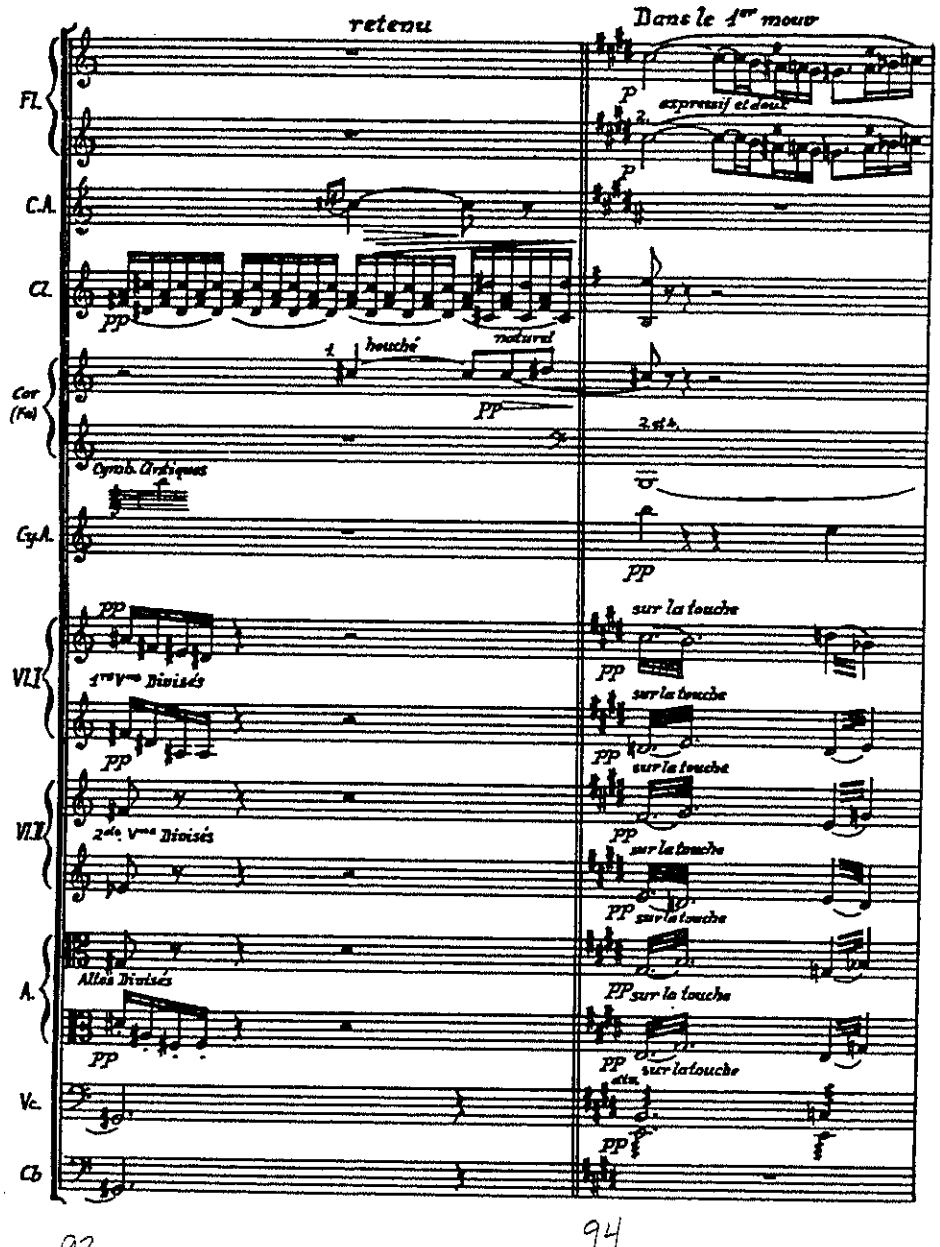


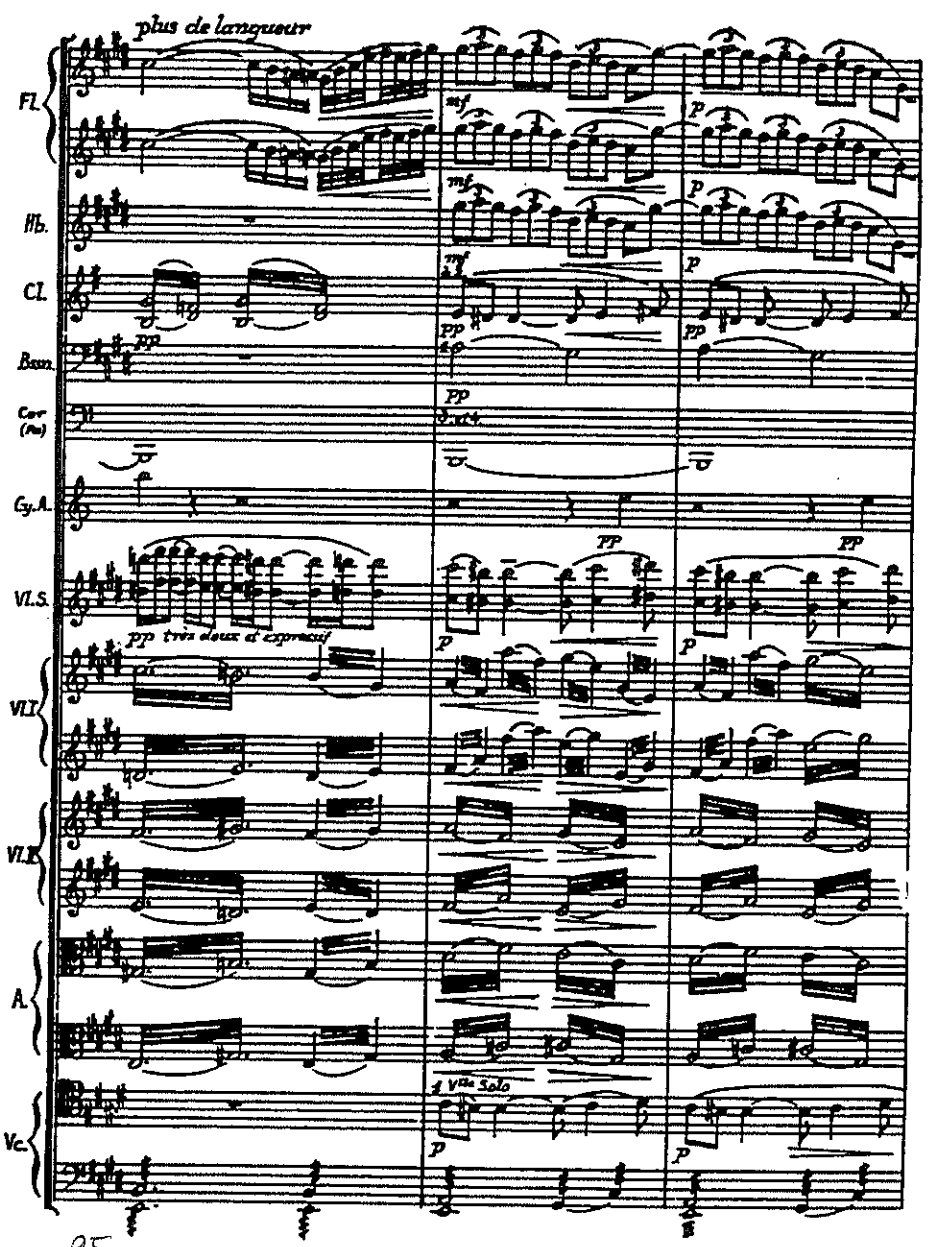


89 Eb9 Ebaus F

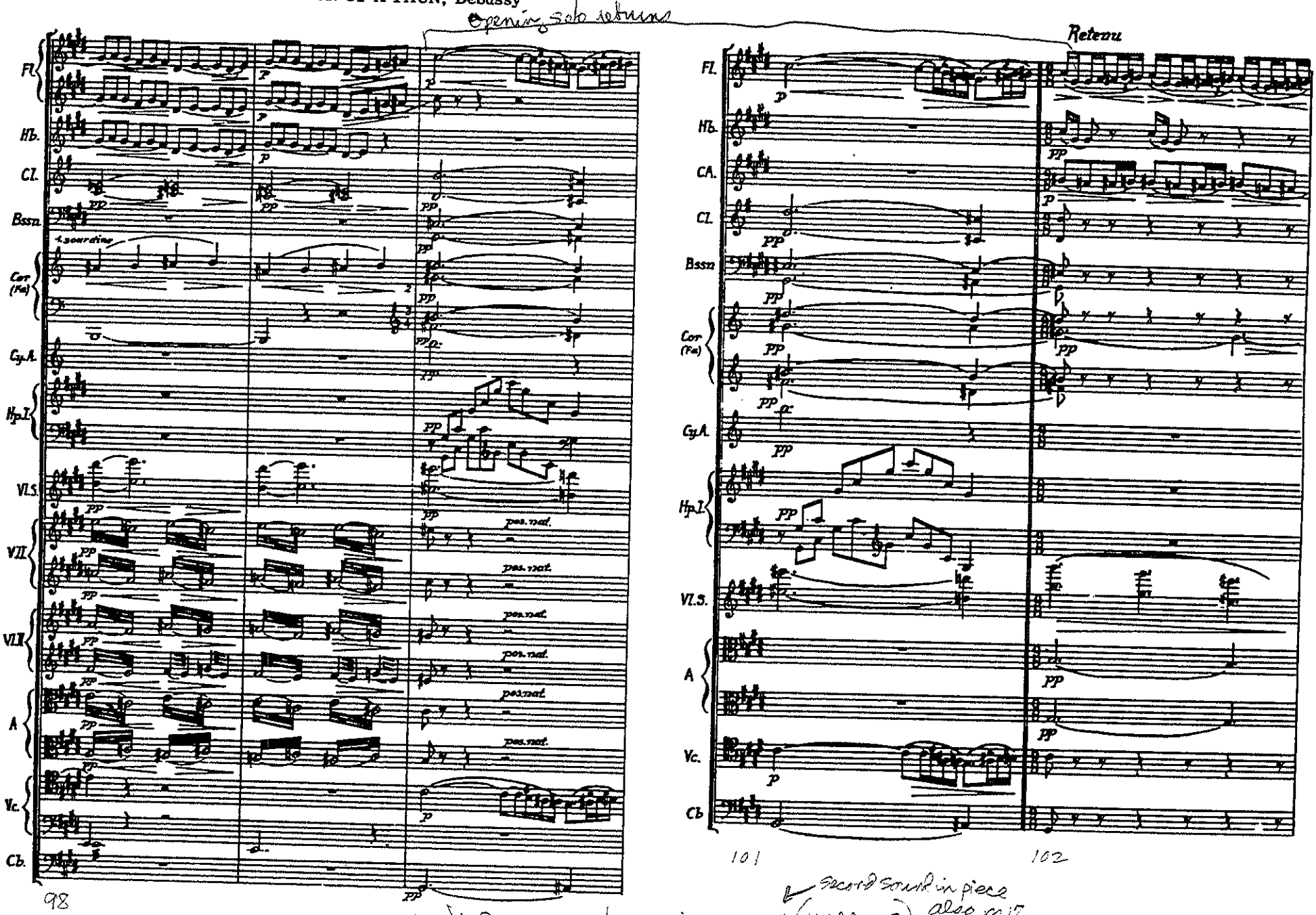
(Interlude 2)

91


retenu
Dans le 1er mouv
Fl.
C.A.
Cl.
Cor (Fa)
Cymb. Antiques
Cy.A.
VI.I
1res Vns Divisés
VI.II
2des Vns Divisés
A.
Altos Divisés
Vc.
Cb
expressif et doux
sur la touche
93
94


plus de langueur
Fl.
Hb.
Cl.
Bass.
Cor (Fa)
Cy.A.
VI.S.
pp très doux et expressif
VI.I
VI.II
A.
1 Vte Solo
Vc.
95

322 PRELUDE TO THE AFTERNOON OF A FAUN, Debussy



Opening solo returns

Retenu

Fl. Hb. Cl. Bssn. Cor (Fa) Cy.A. Hp.I. Vl.S. VII VIII A Vc. Cb.

1. sourdine

pes. nat.

98

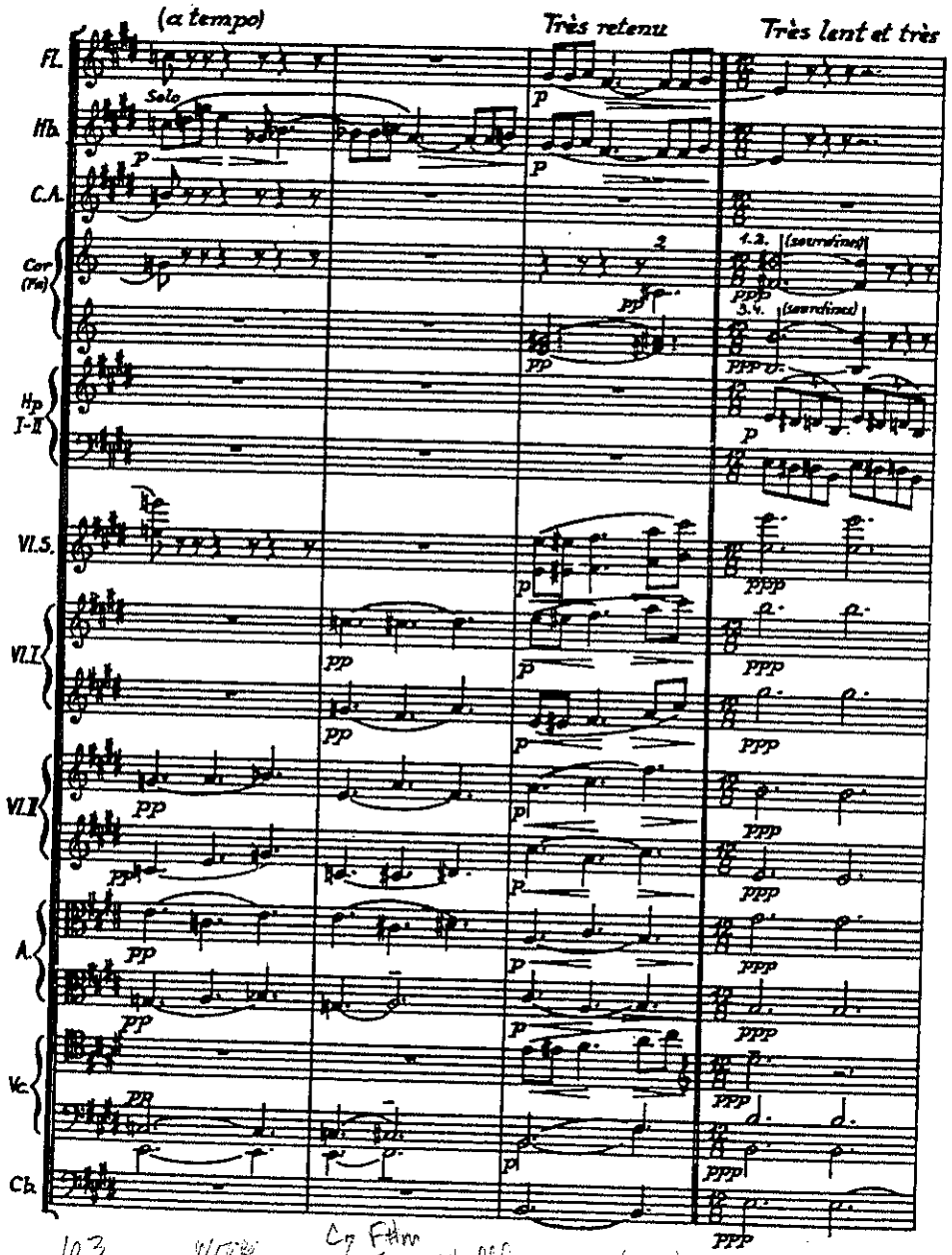
100 focus on C# harmonically to A# (third roots) (from beginning of piece?)

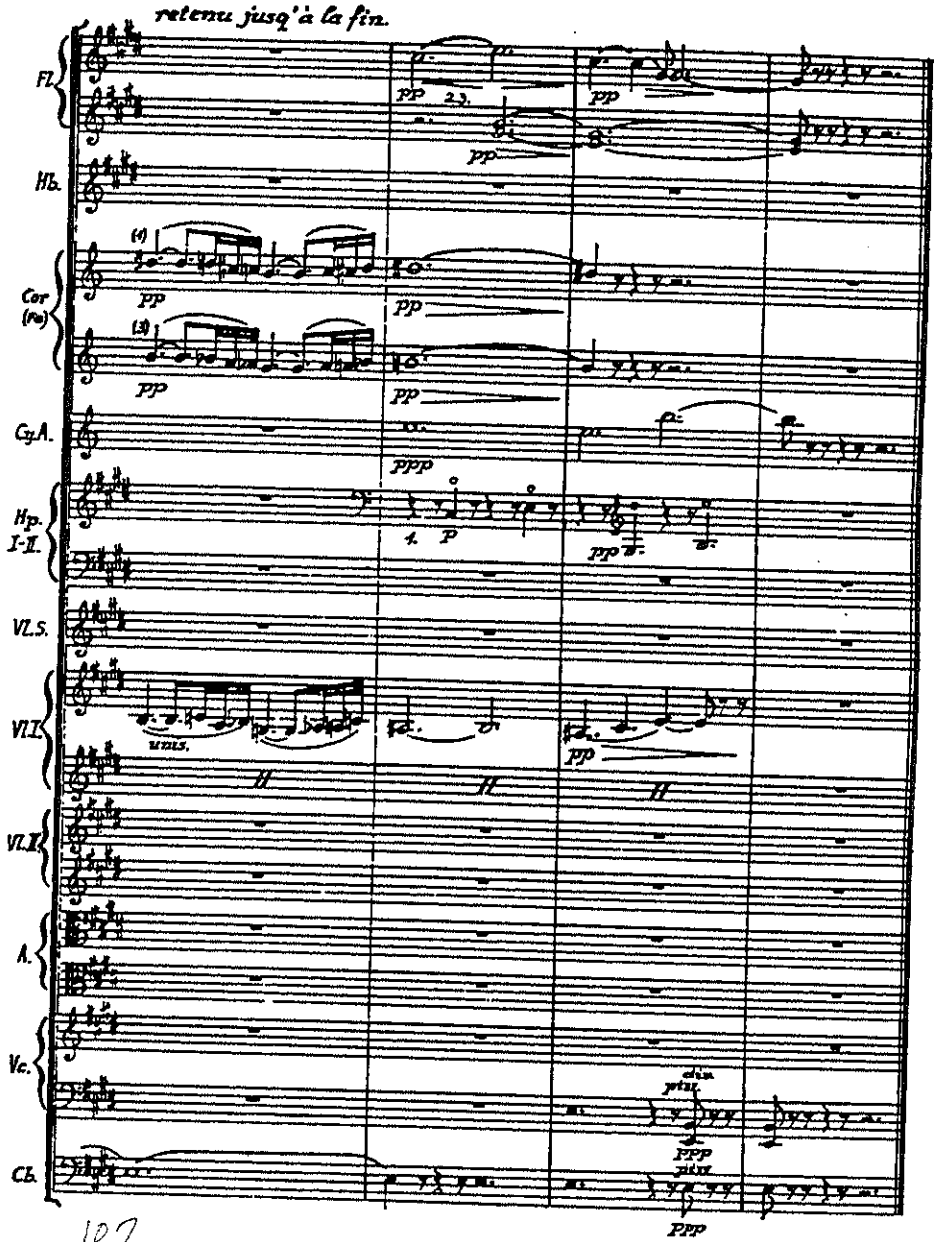
Fl. Hb. CA. Cl. Bssn Cor (Fa) Cy.A. Hp.I. Vl.S. A Vc. Cb

101

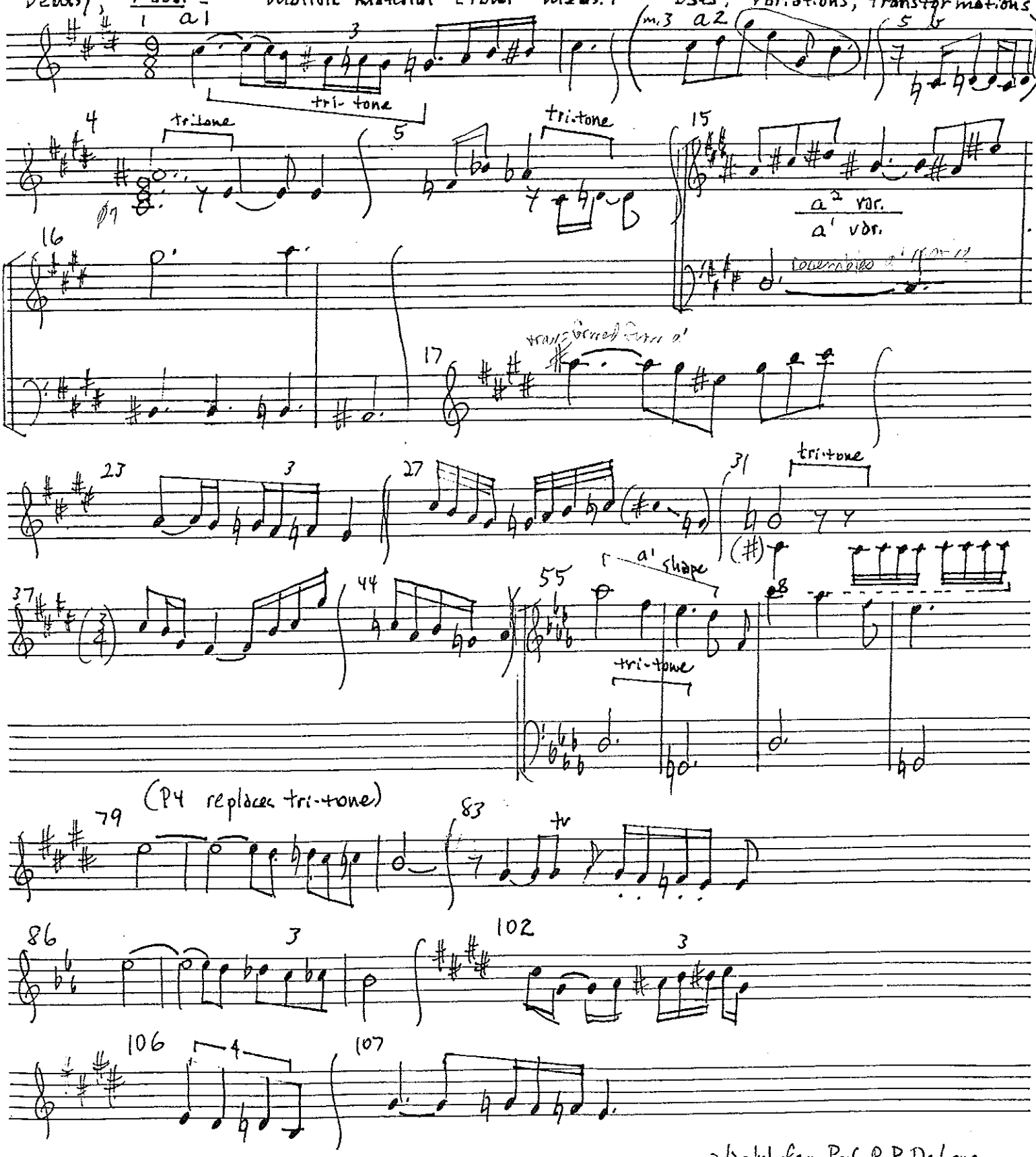
102

Second sound in piece also m17


(a tempo)
Très retenu
Très lent et très
Fl.
Hb.
C.A.
Cor (Fa)
Hp I-II
Vl.S.
Vl.I
Vl.II
A.
Vc.
Cb.
Solo
(sourdines)
(sourdines)
103
106


retenu jusq'à la fin.
Fl.
Hb.
Cor (Fa)
Cy.A.
Hp. I-II
Vl.S.
Vl.I.
Vl.II.
A.
Vc.
Cb.
107
109

Debussy, Faun - motivic material from meas. 1 - uses, variations, transformations



COMPOSITION OF MUSIC

IGOR STRAVINSKY
(1882 – 1971)

We are living at a time when the status of man is undergoing profound upheavals. Modern man is progressively losing his understanding of values and his sense of proportions. This failure to understand essential realities is extremely serious. It leads us infallibly to the violation of the fundamental laws of human equilibrium. In the domain of music, the consequences of this misunderstanding are these: on one hand there is a tendency to turn the mind away from what I shall call the higher mathematics of music in order to degrade music to servile employment, and to vulgarize it by adapting it to the requirements of an elementary utilitarianism – as we shall soon see on examining Soviet music. On the other hand, since the mind itself is ailing, the music of our time, and particularly the music that calls itself and believes itself *pure*, carries within it the symptoms of a pathologic blemish and spreads the germs of a new original sin. The old original sin was chiefly a sin of knowledge; the new original sin, if I may speak in these terms, is first and foremost a sin of non-acknowledgement – a refusal to acknowledge the truth and the laws that proceed therefrom, laws that we have called fundamental. What then is this truth in the domain of music? And what are its repercussions on creative activity?

Let us not forget that it is written: "Spiritus ubi vult spirat" (St. John 3:8 The wind of the Spirit blows where it wills.). What we must retain in this proposition is above all the word WILL. The Spirit is thus endowed with the capacity of willing. The principle of speculative volition is a fact.

Now it is just this fact that is too often disputed. People question the direction that the wind of the Spirit is taking, not the rightness of the artisan's work. In so doing, whatever may be your feelings about ontology or whatever your own philosophy and beliefs may be, you must admit that you are making an attack on the very freedom of the spirit – whether you begin this large word with a capital or not. If a believer in Christian philosophy, you would then also have to refuse to accept the idea of the Holy Spirit. If an agnostic or atheist, you would have to do nothing less than refuse to be a *free-thinker*. . .

It should be noted that there is never any dispute when the listener takes pleasure in the work he hears. The least informed of music-lovers readily clings to the periphery of a work; it pleases him for reasons that are most often entirely foreign to the essence of music. This pleasure is enough for him and calls for not justification. But if it happens that the music displeases him, our music-lover will ask you for an explanation of his discomfiture. He will demand that we explain something that is in its essence ineffable.

By its fruit we judge the tree. Judge the tree by its fruit then, and do not meddle with the roots. Function justifies an organ, no matter how strange the organ may appear in the eyes of those who are not accustomed to see it functioning. Snobbish circles are cluttered with persons who, like one of Montesquieu's characters, wonder how one can possibly be a Persian. They make me think unfailingly of the story of the peasant who, on seeing a dromedary in the zoo for the first time, examines it at length, shakes his head and, turning to leave, says, to the great delight of those present: "It isn't true."

It is through the unhampered play of its functions, then, that a work is revealed and justified. We are free to accept or reject this play, but no one has the right to question the fact of its existence. To judge, dispute, and criticize the principle of speculative volition which is at the

origin of all creation is thus manifestly useless. In the pure state, music is free speculation. Artists of all epochs have unceasingly testified to this concept. For myself, I see no reason for not trying to do as they did. Since I myself was created, I cannot help having the desire to create. What sets this desire in motion, and what can I do to make it productive?

The study of the creative process is an extremely delicate one. In truth, it is impossible to observe the inner workings of this process from the outside. It is futile to try and follow its successive phases in someone else's work. It is likewise very difficult to observe one's self. Yet it is only by enlisting the aid of introspection that I may have any chance at all of guiding you in this essentially fluctuating matter.

Most music-lovers believe that what sets the composer's creative imagination in motion is a certain emotive disturbance generally designated by the name of *inspiration*.

I have no thought of denying to inspiration the outstanding role that has devolved upon it in the generative process we are studying; I simply maintain that inspiration is in no way a prescribed condition of the creative act, but rather a manifestation that is chronologically secondary.

Inspiration, art, artist – so many words, hazy at least, that keep us from seeing clearly in a field where everything is balance and calculation through which the breath of the speculative spirit blows. It is afterwards, and only afterwards, that the emotive disturbance which is at the root of inspiration may arise – an emotive disturbance about which people talk so indelicately by conferring upon it a meaning that is shocking to us and that compromises the term itself. Is it not clear that this emotion is merely a reaction on the part of the creator grappling with that unknown entity which is still only the object of his creating and which is to become a work of art? Step by step, link by link, it will be granted him to discover the work. It is this chain of discoveries, as well as each individual discovery, that give rise to the emotion – an almost logical reflex, like that of the appetite causing a flow of saliva – this emotion which invariably follows closely the phases of the creative process.

All creation presupposes at its origin a sort of appetite that is brought on by the foretaste of discovery. This foretaste of the creative act accompanies the intuitive grasp of an unknown entity already possessed but not yet intelligible, an entity that will not take definite shape except by the action of a constantly vigilant technique.

This appetite that is aroused in me at the mere thought of putting in order musical elements that have attracted my attention is not at all a fortuitous thing like inspiration, but as habitual and periodic, if not as constant, as a natural need.

This premonition of an obligation, this foretaste of a pleasure, this conditioned reflex, as a modern physiologist would say, shows clearly that it is the idea of discovery and hard work that attracts me. [to compose]

The very act of putting my work on paper, of, as we say, kneading the dough, is for me inseparable from the pleasure of creation. So far as I am concerned, I cannot separate the spiritual effort from the psychological and physical effort; they confront me on the same level and do not present a hierarchy.

The word *artist* which, as it is most generally understood today, bestows on its bearer the highest intellectual prestige, the privilege of being accepted as a pure mind – this pretentious term is in my view entirely incompatible with the role of the *homo faber* (man as inventor).

At this point it should be remembered that, whatever field of endeavor has fallen to our lot, if it is true that we are *intellectuals*, we are called upon not to cogitate, but to perform.

The philosopher Jacques Maritain reminds us that in the mighty structure of medieval civilization, the artist held only the rank of an artisan. "And his individualism was forbidden any sort of anarchic development, because a natural social discipline imposed certain limitative conditions upon him from without." It was the Renaissance that invented the artist, distinguished him from the artisan and began to exalt the former at the expense of the latter.

At the outset the name artist was given only to the Masters of Arts: philosophers, alchemists, magicians; but painters, sculptors, musicians, and poets had the right to be qualified only as artisans.

> *Plying diverse implements, the subtile artisan implants*
> *Life in marble, copper, bronze. . .*

says the poet Du Bellay. And Montaigne enumerates in his *Essays* the "painters, poets and other artisans." And even in the seventeenth century, La Fontaine hails a painter with the name of *artisan* and draws a sharp rebuke from an ill-tempered critic who might have been the ancestor of most of our present-day critics.

The idea of work to be done is for me so closely bound up with the idea of the arranging of materials and of the pleasure that the actual doing of the work affords us that, should the impossible happen and my work suddenly be given to me in a perfectly completed form, I should be embarrassed and nonplussed by it, as by a hoax.

We have a duty towards music, namely, to invent it. I recall once during the war when I was crossing the French border a gendarme asked me what my profession was. I told him quite naturally that I was an inventor of music. The gendarme, then verifying my passport, asked me why I was listed as a composer. I told him that the expression "*inventor of music*" seemed to me to fit my profession more exactly than the term applied to me in the documents authorizing me to cross borders.

Invention presupposes imagination but should not be confused with it. For the act of invention implies the necessity of a lucky find and of achieving full realization of this find. What we imagine does not necessarily take on a concrete form and may remain in a state of virtuality, whereas invention is not conceivable apart from its actual being worked out.

Thus, what concerns us here is not imagination in itself, but rather creative imagination: the faculty that helps us to pass from the level of conception to the level of realization.

In the course of my labors I suddenly stumble upon something unexpected. This unexpected element strikes me. I make a note of it. At the proper time I put it to profitable use. This gift of chance must not be confused with that capriciousness of imagination that is commonly called fancy. Fancy implies a predetermined will to abandon one's self to caprice. The aforementioned assistance of the unexpected is something quite different. It is a

collaboration which is immanently bound up with the inertia of the creative process and is heavy with possibilities which are unsolicited and come most relevantly to temper the inevitable over-rigorousness of the naked will. And it is good that this is so.

"In everything that yields gracefully," G.K. Chesterton says somewhere, "there must be resistance. Bows are beautiful when they bend only because they seek to remain rigid. Rigidity that slightly yields, like Justice swayed by Pity, is all the beauty of earth. Everything seeks to grow straight, and happily, nothing succeeds in so growing. Try to grow straight and life will bend you."

The faculty of creating is never given to us all by itself. It always goes hand in hand with the gift of observation. And the true creator may be recognized by his ability always to find about him, in the commonest and humblest thing, items worthy of note. He does not have to concern himself with a beautiful landscape, he does not need to surround himself with rare and precious objects. He does not have to put forth in search of discoveries: they are always within his reach. He will have only to cast a glance about him. Familiar things, things that are everywhere, attract his attention. The least accident holds his interest and guides his operations. If his finger slips, he will notice it; on occasion, he may draw profit from something unforeseen that a momentary lapse reveals to him. [learning by so-called "mistakes"]

One does not contrive an accident: one observes it to draw inspiration therefrom. An accident is perhaps the only thing that really inspires us. A composer improvises aimlessly the way an animal grubs about. Both of them go grubbing about because they yield to a compulsion to seek things out. What urge of the composer is satisfied by this investigation? The rules with which, like a penitent, he is burdened? No: he is in quest of his pleasure. He seeks a satisfaction that he fully knows he will not find without first striving for it. One cannot force one's self to love; but love presupposes understanding, and in order to understand, one must exert one's self.

It is the same problem that was posed in the Middle Ages by the theologians of pure love. To understand in order to love; to love in order to understand: we are here not going around in a vicious circle; we are rising spirally, providing we have made an initial effort, have even just gone through a routine exercise.

Pascal has specifically this in mind when he writes that custom "controls the automaton, which in its turn unthinkingly controls the mind. For there must be no mistake," continues Pascal, "we are automatons just as much as we are minds. . ."

So we grub about in expectation of our pleasure, guided by our scent, and suddenly we stumble against an unknown obstacle. It gives us a jolt, a shock, and this shock makes our creative power fruitful.

The faculty of observation and of making something out of what is observed belongs only to the person who at least possesses, in his particular field of endeavor, an acquired culture and an innate taste. A dealer, an art-lover who is the first to buy the canvases of an unknown painter who will be famous twenty-five years later under the name of Cézanne – doesn't such a person give us a clear example of this innate taste? What else guides him in his choice? A flair, an instinct from which this taste proceeds, a completely spontaneous faculty anterior to reflection.

As for culture, it is a sort of upbringing which, in the social sphere, confers polish upon education, sustains and rounds out academic instruction. This upbringing is just as important in

the sphere of taste and is essential to the creator who must ceaselessly refine his taste or run the risk of losing his discernment. Our mind, as well as our body, requires continual exercise. It atrophies if we do not cultivate it.

It is culture that brings out the full value of taste and gives it a chance to prove its worth simply by its application. The artist imposes a culture upon himself and ends by imposing it upon others. That is how tradition becomes established.

Tradition is entirely different from habit, even from an excellent habit, since habit is by definition an unconscious acquisition and tends to become mechanical, whereas tradition results from a conscious and deliberate acceptance. A real tradition is not the relic of a past that is irretrievably gone; it is a living force that animates and informs the present. In this sense the paradox which banteringly maintains that everything which is not tradition is plagiarism, is true...

Far from implying the repetition of what has been, tradition presupposes the reality of what endures. It appears as an heirloom, a heritage that one receives on condition of making it bear fruit before passing it on to one's descendants.

Brahms was born sixty years after Beethoven. From the one to the other, and from every aspect, the distance is great; they do not dress the same way, but Brahms follows the tradition of Beethoven without borrowing one of his habiliments. For the borrowing of a method has nothing to do with observing a tradition. "A method is replaced: a tradition is carried forward in order to produce something new." Tradition thus assures the continuity of creation. The example that I have just cited does not constitute an exception but is one proof out of a hundred of a constant law. This sense of tradition which is a natural need must not be confused with the desire which the composer feels to affirm the kinship he finds across the centuries with some master of the past.

My opera *Mavra* was born of a natural sympathy for the body of melodic tendencies, for the vocal style and conventional language which I came to admire more and more in the old Russo-Italian opera. This sympathy guided me quite naturally along the path of a tradition that seemed to be lost at the moment when the attention of musical circles was turned entirely towards the music drama, which represented no tradition at all from the historical point of view and which fulfilled no necessity at all from the musical point of view. The vogue of the music drama had a pathological origin. Alas, even the admirable music of *Pélléas et Mélisande,* so fresh in its modesty, was unable to get us into the open, in spite of so many characteristics with which it shook off the tyranny of the Wagnerian system.

The music of *Mavra* stays within the tradition of Glinka and Dargomsky. I had not the slightest intention of re-establishing this tradition. I simply wanted in my turn to try my hand at the living form of the *opera-bouffe* which was so well suited to the Pushkin tale which gave me my subject. *Mavra* is dedicated to the memory of composers, not one of whom, I am sure, would have recognized as valid such a manifestation of the tradition they created, because of the novelty of the language my music speaks a hundred years after its models flourished. But I wanted to renew the style of these dialogues-in-music whose voices had been reviled and drowned out by the clang and clatter of the music drama. So a hundred years had to pass before the freshness of the Russo-Italian tradition could again be appreciated, a tradition that continued to live apart from the main stream of the present, and in which circulated a healthy air, well adapted to delivering us from the miasmic vapors of the music drama, the inflated arrogance of which could not conceal its vacuity.

I am not without motive in provoking a quarrel with the notorious Synthesis of the Arts. I do not merely condemn it for its lack of tradition, its *nouveau riche* smugness. What makes its case much worse is the fact that the application of its theories has inflicted a terrible blow upon music itself. In every period of spiritual anarchy wherein man, having lost his feeling and taste for ontology, takes fright at himself and at his destiny, there always appears one of these gnosticisms which serve as a religion for those who no longer have a religion, just as in periods of international crises an army of soothsayers, fakirs, and clairvoyants monopolize journalistic publicity. We can speak of these things all the more freely in view of the fact that the halcyon days of Wagnerism are past and that the distance which separates us from them permits us to set matters straight again. Sound minds, moreover, never believed in the paradise of the Synthesis of the Arts and have always recognized its enchantments at their true worth.

I have said that I never saw any necessity for music to adopt such a dramatic system. I shall add something more: I hold that this system, far from having raised the level of musical culture, has never ceased to undermine it and finally to debase it in the most paradoxical fashion. In the past one went to the opera for the diversion offered by facile musical works. Later on one returned to it in order to yawn at dramas in which music, arbitrarily paralyzed by constraints foreign to its own laws, could not help tiring out the most attentive audience in spite of the great talent displayed by Wagner.

So, from music shamelessly considered as a prely sensual delight, we passed without transition to the murky inanities of the Art-Religion, with its herois hardware, its arsenal of warrior-mysticism and its vocabulary seasoned with an adulterated religiosity. So that as soon as music ceased to be scorned, it was only to find itself smothered under literary flowers. It succeeded in getting a hearing from the cultured public, thanks only to a misunderstanding which tended to turn drama into a hodgepodge of symbols, and music itself into an object of philosophical speculation. That is how the speculative spirit came to lose its course and how it came to betray music while ostensibly trying to serve it the better.

Music based upon the opposite principles has, unfortunately, not yet given proofs of its worth in our own period. It is curious to note that it was a musician who proclaimed himself a Wagnerian, the Frenchman Chabrier, who was able to maintain the sound tradition of dramatic art in those difficulty times and who excelled in the French *opera comique* along with a few of his compatriots, at the very height of the Wagnerian vogue. Is not this the tradition that is continued in the sparkling group of masterpieces that are called *Le Médecin malgré lui, La Colombe, Philémon et Baucis* of Gounod; *Lakmé, Coppélia, Sylvia* of Léo Delibes; *Carmen* by Bizet; *Le Roi malgré lui, L'Etoile* of Chabrier; *La Béarnaise, Véronique* of Messager – to which has just recently been added the *Chartreuse de Parme* by the young Henri Sauget?

Think how subtle and clinging the poison of the music drama was, to have insinuated itself even into the veins of the colossus Verdi.

How can we help regretting that this master of the traditional opera, at the end of a long life studded with so many authentic masterpieces, climaxed his career with *Falstaff* which, if it is not Wagner's best work, is not Verdi's best opera either?

I know that I am going counter to the general opinion that sees Verdi's best work in the deterioration of the genius that gave us *Rigoletto, Il Trouvatore, Aïda,* and *La Traviata.* I know I am defending precisely what the elite of the recent past belittled in the works of this great composer. I regret having to say so; but I maintain that there is more substance and true

invention in the aria *La Donna è mobile,* for example, in which this elite saw nothing but deplorable facility, than in the rhetoric and vociferations of the *Ring.*

Whether we admit it or not, the Wagnerian drama reveals continual bombast. Its brilliant improvisations inflate the symphony beyond all proportion and give it less real substance than the invention, at once modest and aristocratic, that blossoms forth on every page of Verdi.

At the beginning of my course I gave notice that I would continually come back to the necessity for order and discipline; and here I must weary you again by returning to the same theme.

Richard Wagner's music is more improvised than constructed, in the specific musical sense. Arias, ensembles, and their reciprocal relationships in the structure of an opera confer upon the whole work a coherence that is merely the external and visible manifestation of an internal and profound order.

The antagonism of Wagner and Verdi very neatly illustrates my thoughts on this subject.

While Verdi was being relegated to the organ-grinder's repertory, it was fashionable to hail in Wagner the typical revolutionary. Nothing is more significant than this relegation of order to the muse of the street corners at the moment when one found sublimity in the cult of disorder.

Wagner's work corresponds to a tendency that is no, properly speaking, a disorder, but one which tries to compensate for a lack of order. The principle of the endless melody perfectly illustrates this tendency. **It is the perpetual becoming of a music that never had any reason for starting, any more than it has any reason for ending.** Endless melody thus appears as an insult to the dignity and to the very function of melody which, as we have said, is the musical intonation of a cadenced phrase. Under the influence of Wagner the laws that secure the life of song found themselves violated, and music lost its melodic smile. Perhaps his method of doing things answered a need; but this need was not compatible with the possibilities of musical art, for musical art is limited in its expressions in a measure corresponding exactly to the limitations of the organ that perceives it. A mode of composition that does not assign itself limits becomes pure fantasy. The effects it produces may accidentally amuse but are not capable of being repeated. I cannot conceive of a fantasy that is repeated, for it can be repeated only to its detriment.

Let us understand each other in regard to this word *fantasy.* We are not using the word in the sense in which it is connected with a definite musical form, but in the acceptation which presupposes an abandonment of one's self to the caprices of imagination. And this presupposes that the composer's will is voluntarily paralyzed. For imagination is not only the mother of caprice but the servant and handmaiden of the creative will as well.

The creator's function is to sift the elements he receives from her, for human activity must impose limits upon itself. The more art is controlled, limited, worked over, the more it is free.

As for myself, I experience a sort of terror when, at the moment of setting to work and finding myself before the infinitude of possibilities that present themselves, I have the feeling that everything is permissible to me. If everything is permissible to me, the best and the worst; if nothing offers me any resistance, then any effort is inconceivable, and I cannot use anything as a basis, and consequently every undertaking becomes futile.

21 Analysis: "Marche du Soldat" from *Histoire du Soldat* by Igor Stravinsky (1882–1971)

The Composer

Igor Stravinsky's professional activity lasted nearly sixty years and evolved through many twentieth century styles. Born in St. Petersburg, Russia in 1882, he began studying with Rimsky-Korsakov in 1907. By 1911 Stravinsky had achieved success in Paris with two ballets, *The Firebird* and *Petrouchka.* A third ballet, the initially controversial *Rites of Spring,* received its first performance in 1913 and has since become one of the landmarks of twentieth-century music. Just before World War I, he left Russia and took up residence in Switzerland, where he remained until 1920. After a long residence in France (1920–1939), he moved to the United States and became an American citizen in 1945.

Perhaps the capstone of his career are the twenty-one works for the theater and nineteen orchestral compositions, but a variety of other media including chamber music, concertos, sacred choral-orchestral works, solo songs, and piano music are also among his published works. Since Stravinsky is considered by many to be the most important musical figure of the twentieth century, it is important to examine carefully at least one of his works.

The following chart provides an overview of the various phases of Stravinsky's professional life:

Approximate Years	Period	Representative Compositions	Brief Description of Techniques
1904–1913	Post-Romantic Nationalistic	*The Firebird* *Petrouchka* *Rite of Spring*	Extreme modulations; rich harmonic schemes; full orchestral sounds; changing and asymmetrical meters
1913–1923	Transition to Neoclassic	*Histoire du Soldat* *Les Noces*	Chromaticism; polytonality; more dissonant harmony; use of polyrhythms; thinner textures
1923–1951	Neoclassic	*Symphony of Psalms* *Symphony in Three Movements*	Somewhat less chromaticism; use of pandiatonicism; thin textures; use of song and sonata-like forms
1952–1971	Serial technique	*In Memoriam Dylan Thomas* *Movements* *Orchestra Variations*	Tone rows of 5 to 7 tones; also fully developed serial technique suggested by a study of Webern's music

While the composition selected for analysis in this chapter represents only the second period of Stravinsky's writing, a study of at least one composition from each of the periods would represent an ideal semester project for a motivated student.

Histoire du Soldat (The Soldier's Story), a work intended "to be read, played, and danced" was written in 1918. The composition was written for a small touring theater company composed of a few actors, dancers, and a chamber (small) orchestra with soloists. Swiss author C. F. Ramuz prepared the libretto,

and since he was not a dramatist, he prepared a mimed narration (narrator and mime) supported by dancers and orchestra. Nowadays the work is sometimes performed without the staging.

Stravinsky: "Marche du Soldat" (Soldier's March) from *Histoire du Soldat* (The Tale of the Soldier)

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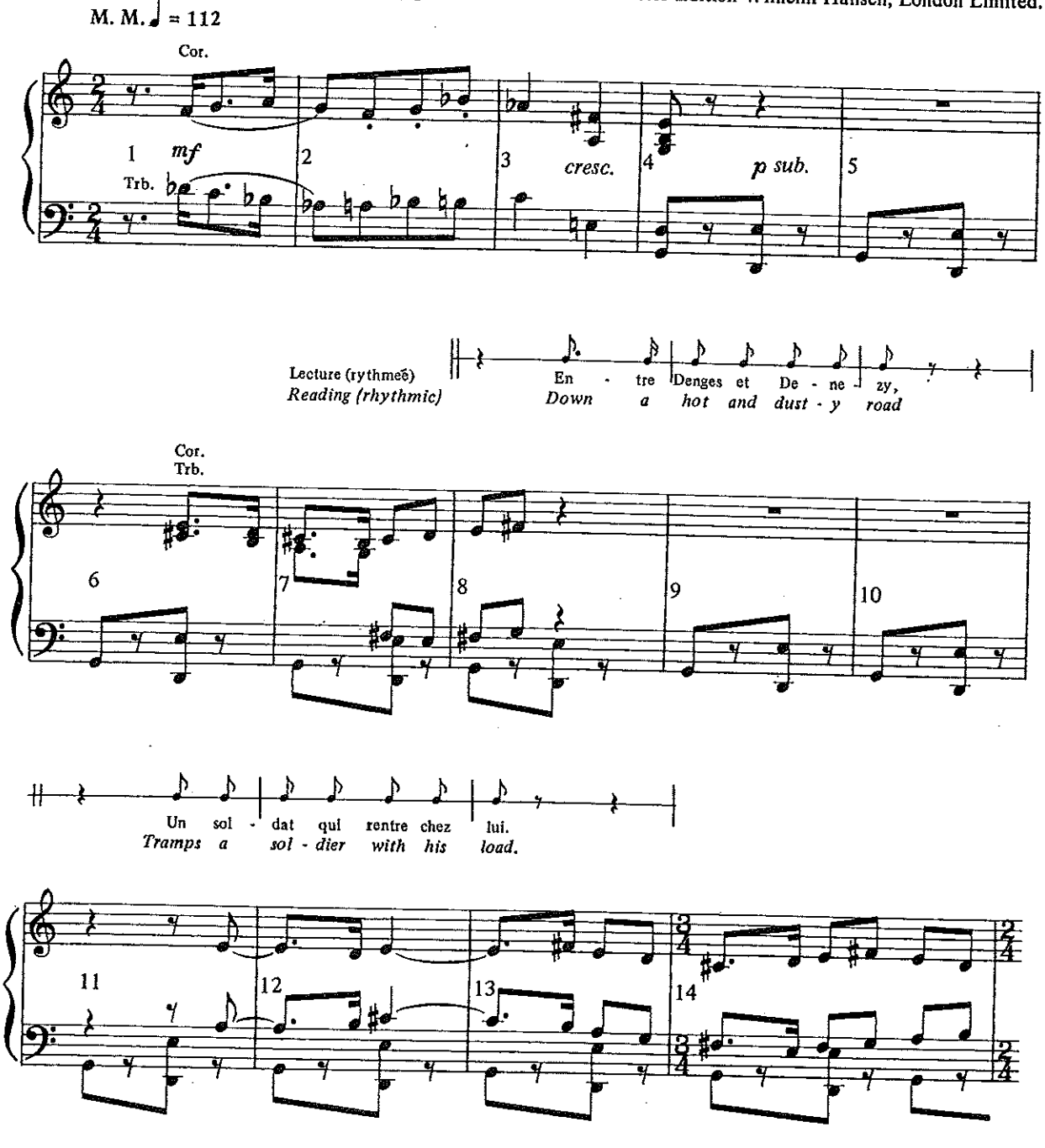
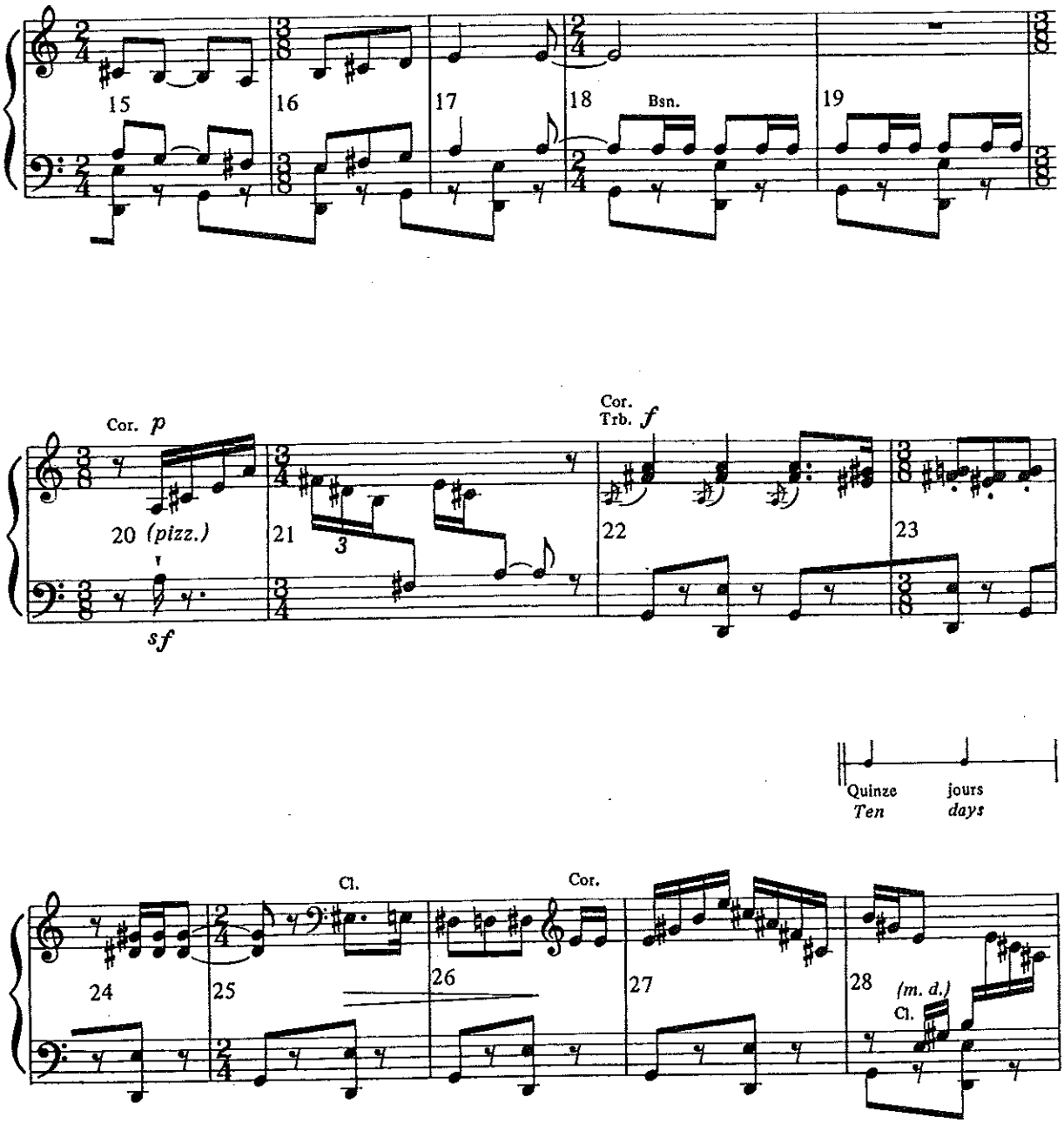
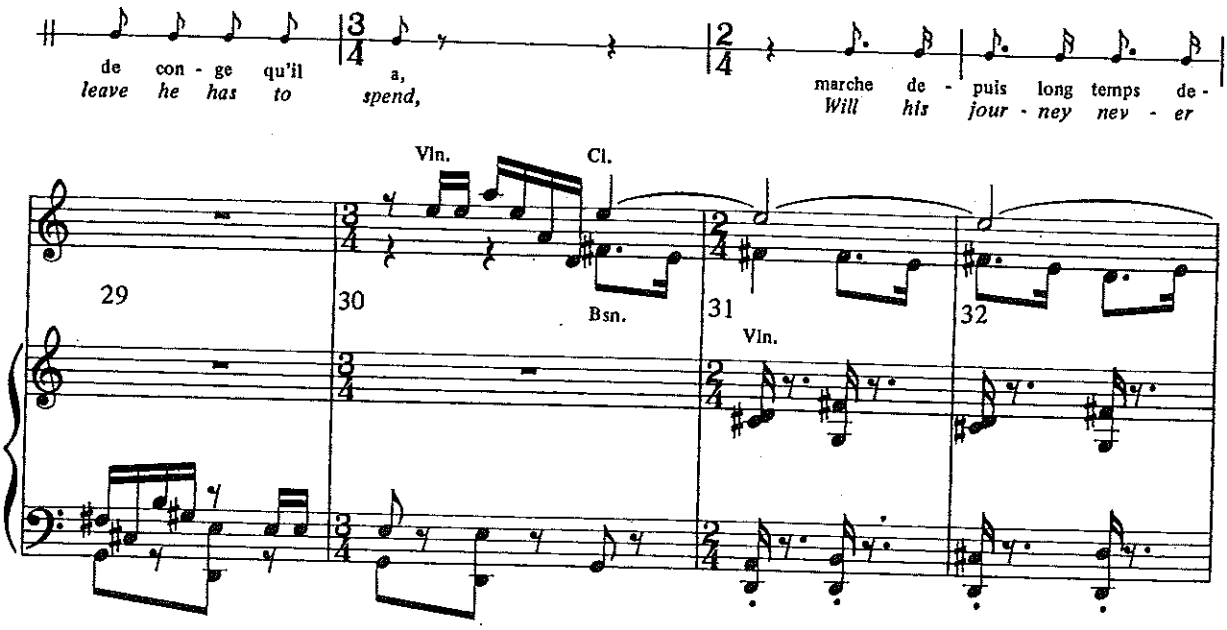
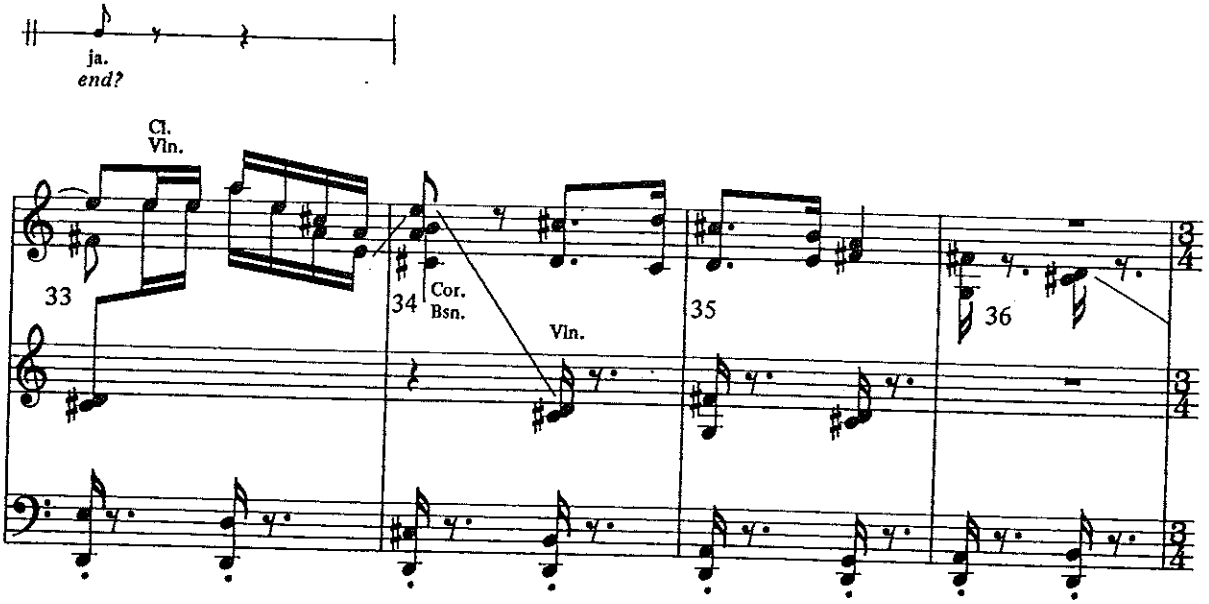
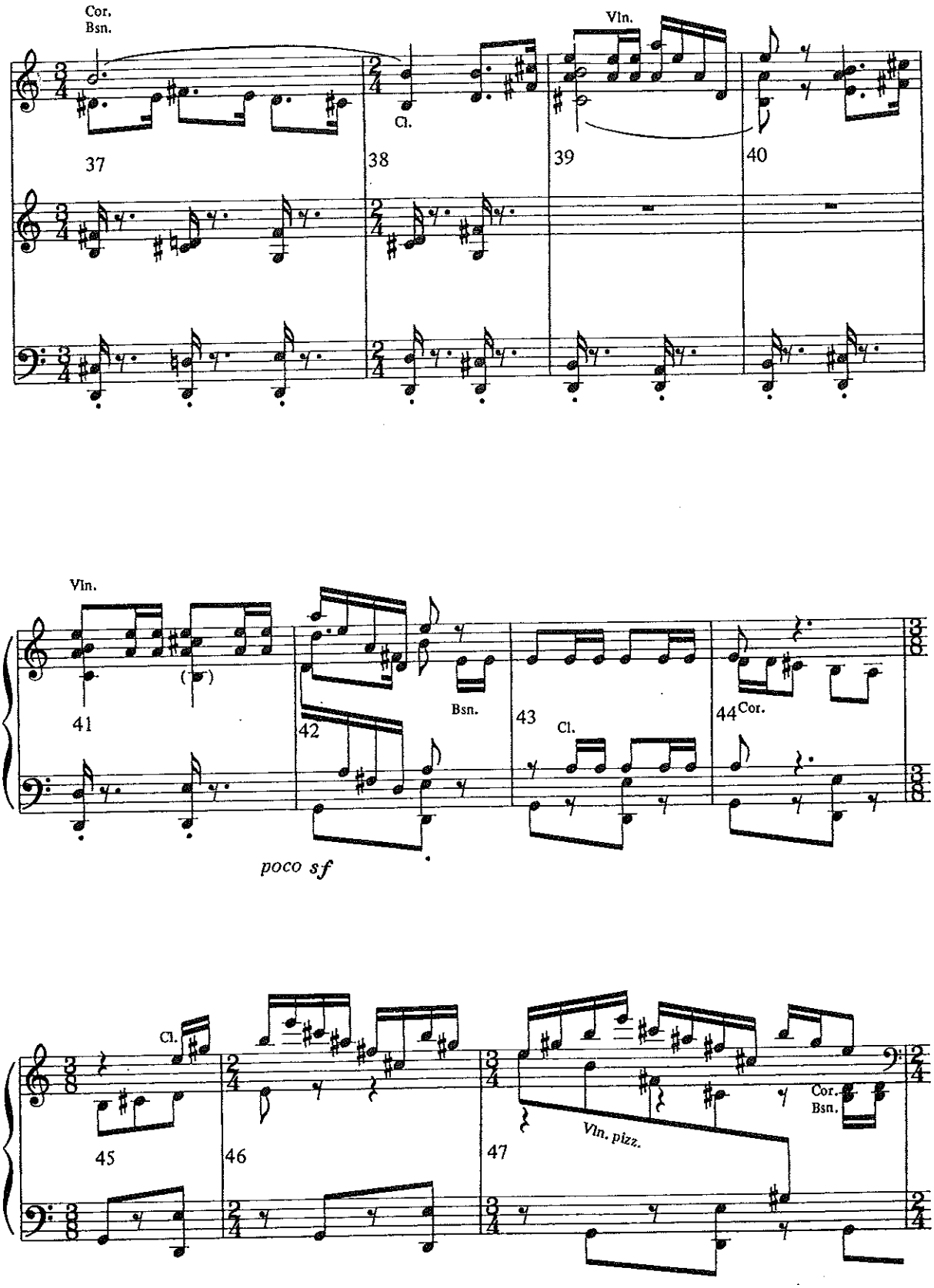
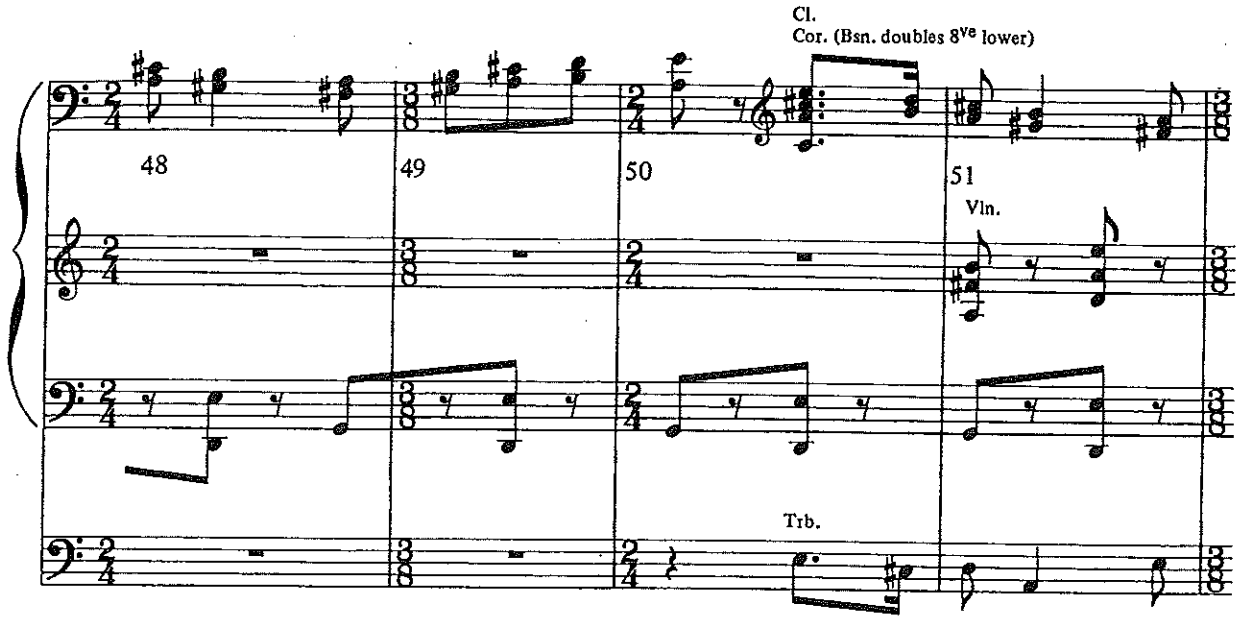


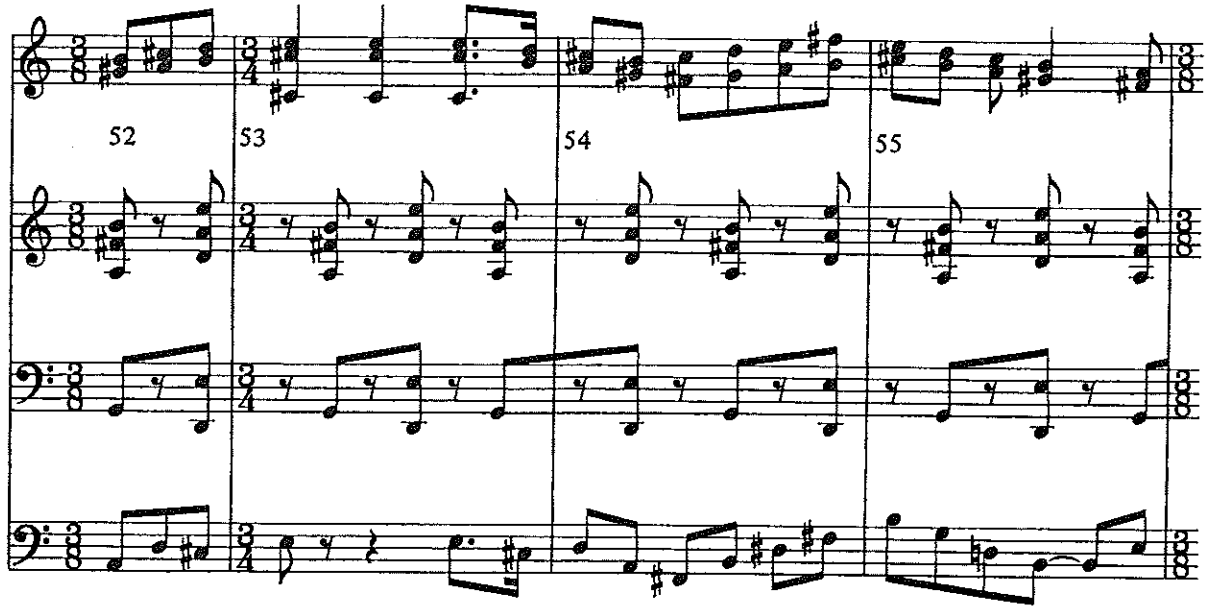

15
16
17
18
Bsn.
19
Cor. p
20 (pizz.)
sf
21
3
Cor.
Trb. f
22
23
Quinze
Ten
jours
days
Cl.
24
25
26
Cor.
27
28
(m. d.)
Cl.

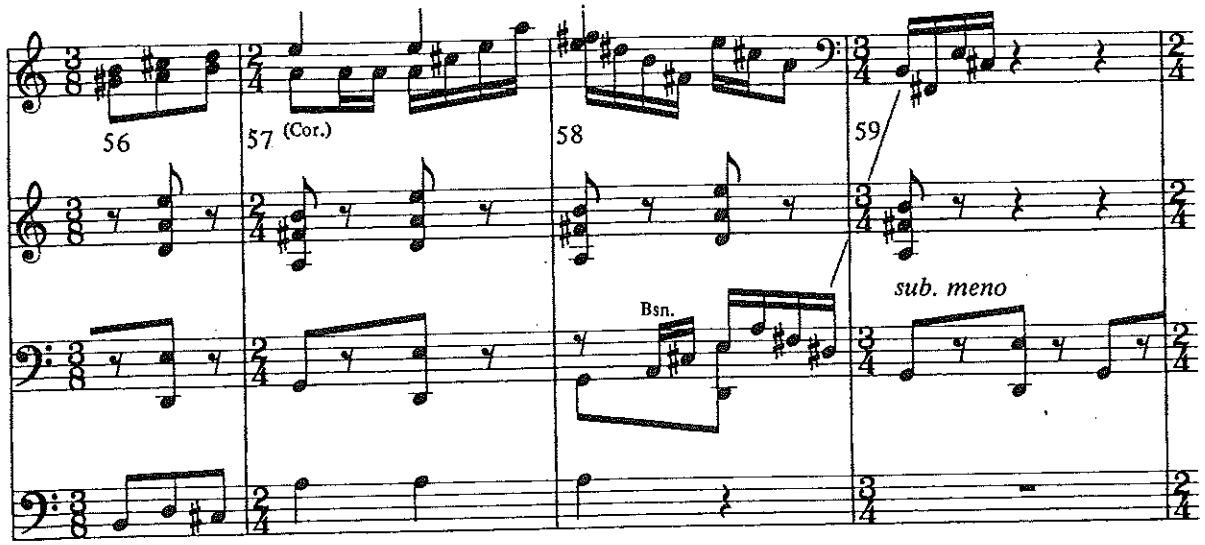

de con - ge qu'il
leave he has to
a,
spend,
marche de - puis long temps de -
Will his jour - ney nev - er
Vln.
Cl.
29
30
Bsn.
31
Vln.
32

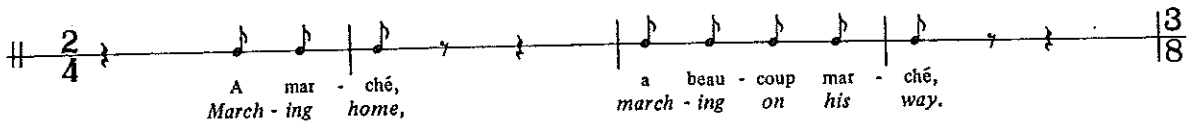

ja.
end?
Cl.
Vln.
33
34
Cor.
Bsn.
Vln.
35
36

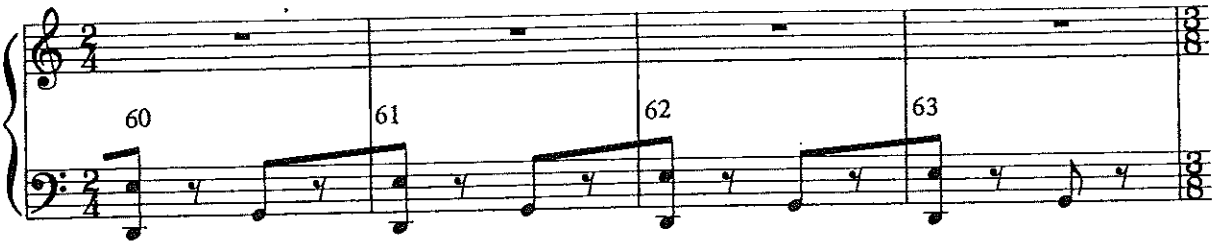

Cor.
Bsn.
Cl.
Vln.
37
38
39
40
Vln.
41
42
Bsn.
43
Cl.
44
Cor.
poco sf
Cl.
45
46
47
Vln. pizz.
Cor.
Bsn.

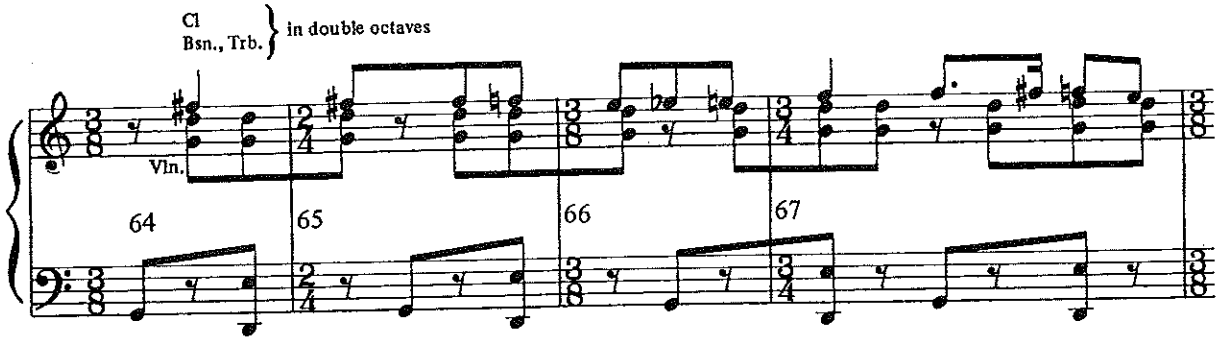

Cl.
Cor. (Bsn. doubles 8ve lower)
48
49
50
51
Vln.
Trb.

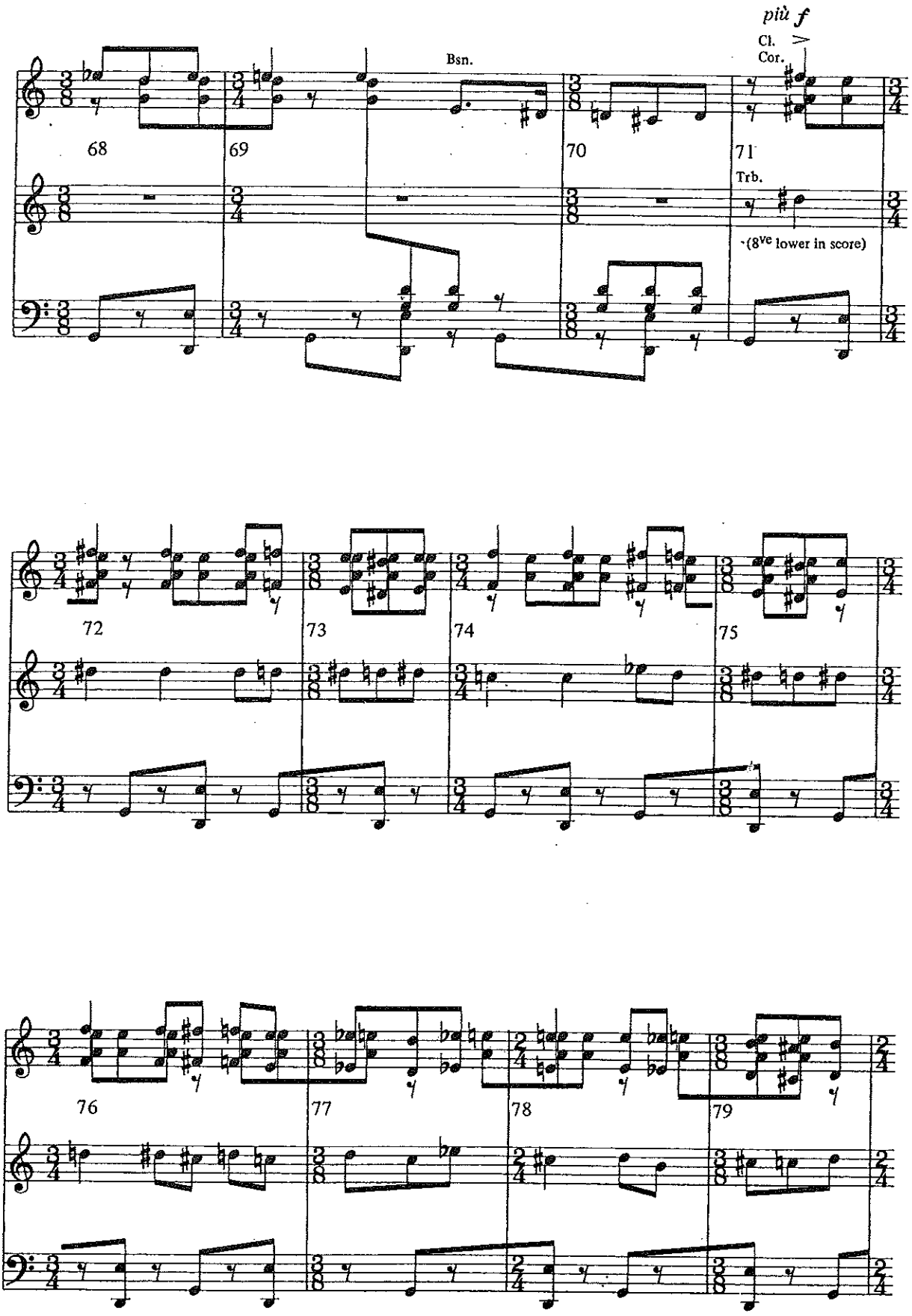

52
53
54
55

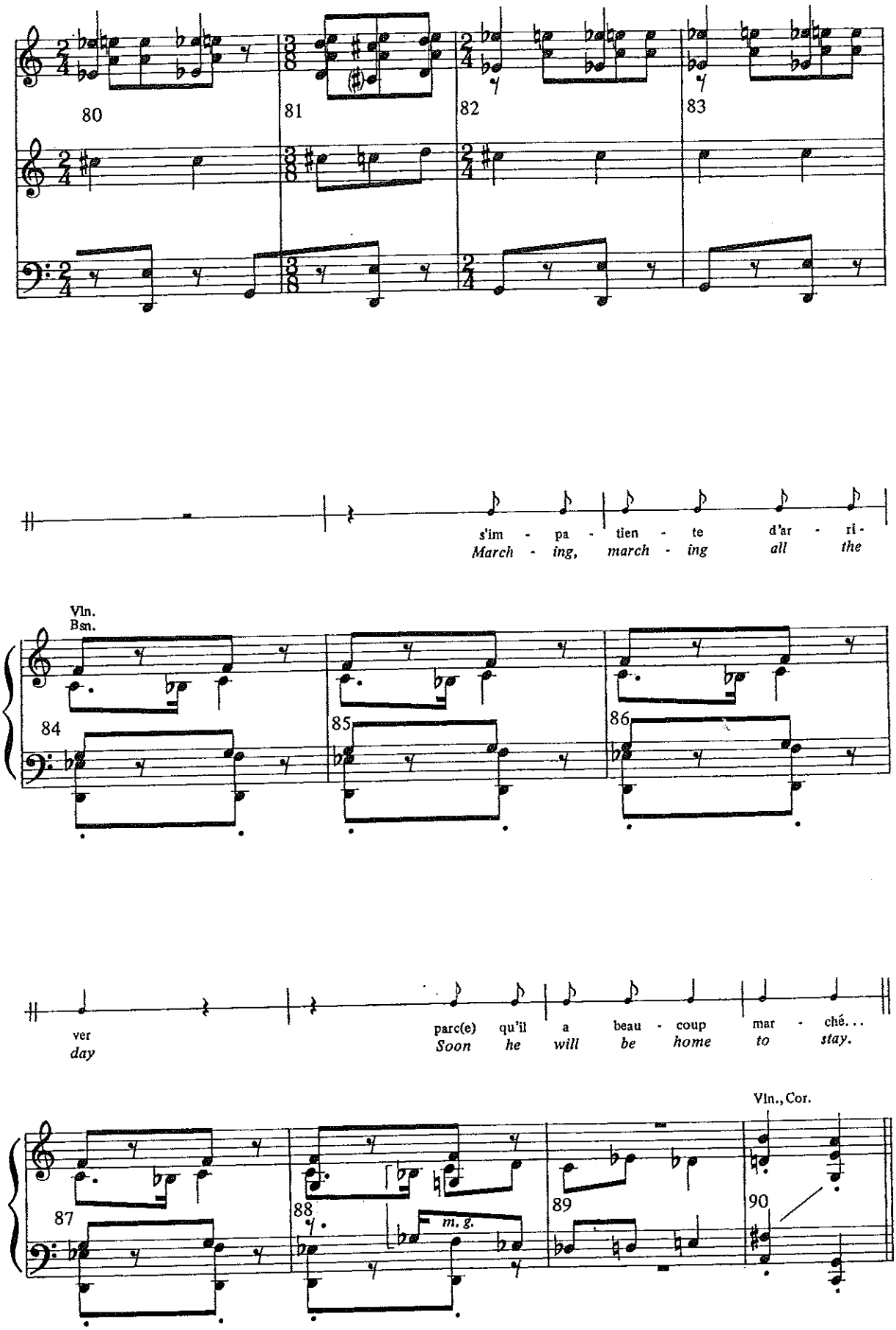

56
57 (Cor.)
58
59
Bsn.
sub. meno


A mar - ché,
March - ing home,
a beau - coup mar - ché,
march - ing on his way.


60
61
62
63


Cl
Bsn., Trb.
in double octaves
Vln.
64
65
66
67


più f
Cl.
Cor.
Bsn.
68
69
70
71
Trb.
(8ve lower in score)
72
73
74
75
76
77
78
79


80
81
82
83
s'im - pa - tien - te d'ar - ri -
March - ing, march - ing all the
Vln.
Bsn.
84
85
86
ver
day
parc(e) qu'il a beau - coup mar - ché...
Soon he will be home to stay.
Vln., Cor.
87
88
m. g.
89
90

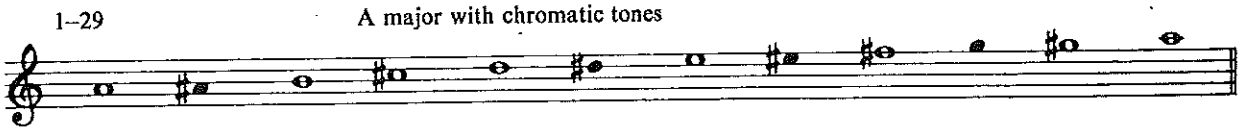
Analysis

An analysis of Stravinsky's "Marche du Soldat" from *Histoire du Soldat* follows:

Scales

Although Stravinsky at times alludes to the modes in this composition, the melodic line is based primarily on the D and A major scales. Bitonality is present throughout. Shown here are the scale formations found in the melodic line (and often throughout the entire fabric) of this work:

Measures	Scale Used in the Melodic Line
1–29	A major with chromatic tones



30–45	D major

46–59	A major with chromatic tones

60–83*	D major with chromatic tones

84–87	G minor (all voices)

*Compare with analysis on p. 387.

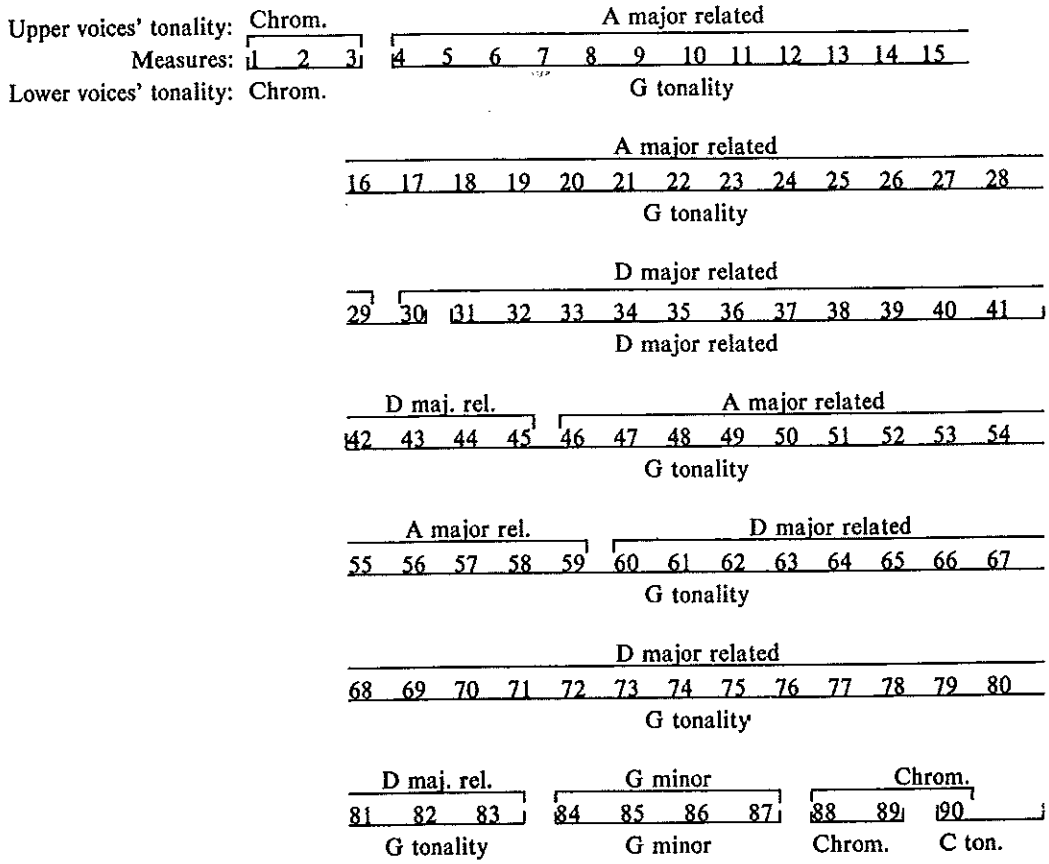
Bitonality

Bitonality predominates in the composition:

1. Because of the strong dominant-tonic (D-G) relationship that pervades the lower voice, the tonality of G is predominant.
2. In the upper voices, Stravinsky employs very clear major melodies that clash head on with the well-established tonality of G in the lower voices.

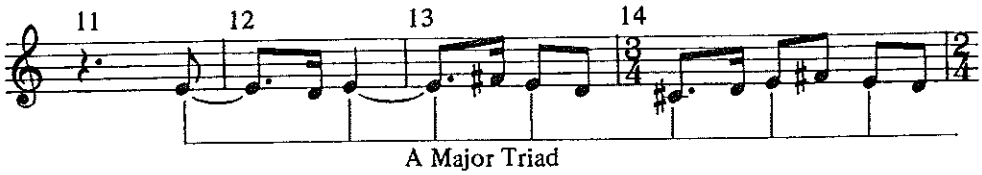
Shown here are the bitonal relationships in the composition:

Bitonal Relationships

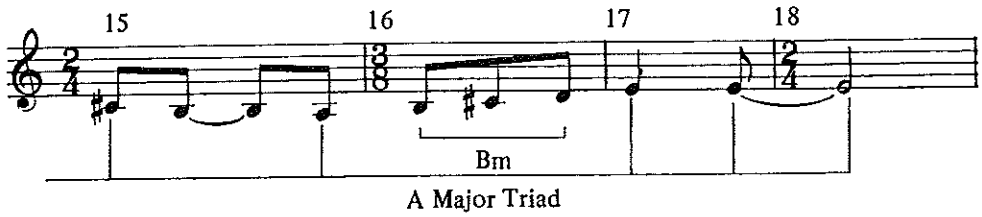


The following two examples demonstrate how tonality is established in the top voice:

Tonality in top voice (measures 11–14):



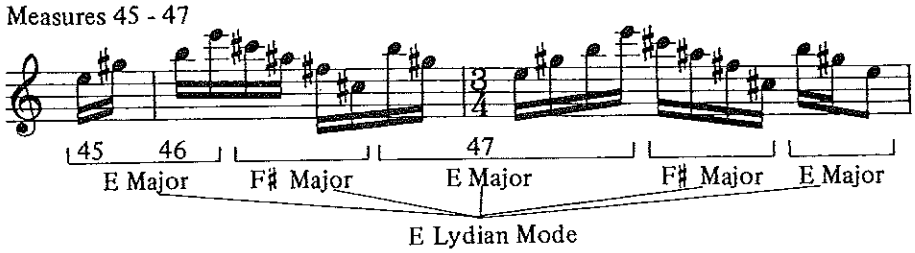
Tonality in top voice (measures 15–18):



In the preceding excerpts, the tonic triad (A major) is clearly outlined and emphasized by the fact that such triad tones have metric accents and longer durational values.

In the following brief excerpt, the outline of the two major triads suggests (but does not establish) the tonality of E, in this case the E Lydian mode:

Measures 45 - 47



Melody

The characteristics of the melody are:

1. The melody is in the top voice, often with contrapuntal accompaniment.
2. A mixture of homophonic and contrapuntal texture applies throughout most of the composition.
3. The melody is based essentially on major scales.

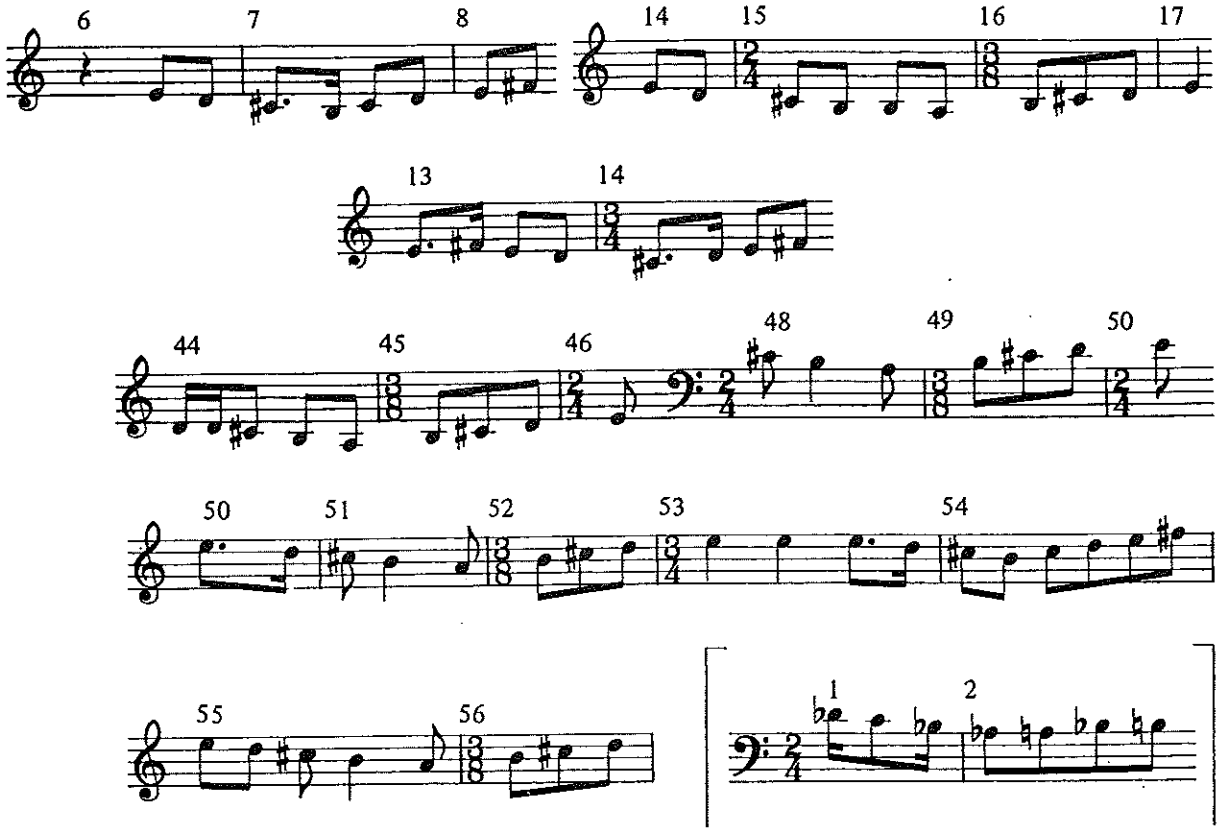
The Motives

The melody utilizes three motives:

Motive A

Motive A is simply a diatonic, conjunct passage that first descends and then ascends. Here are several examples of the use of this motive:

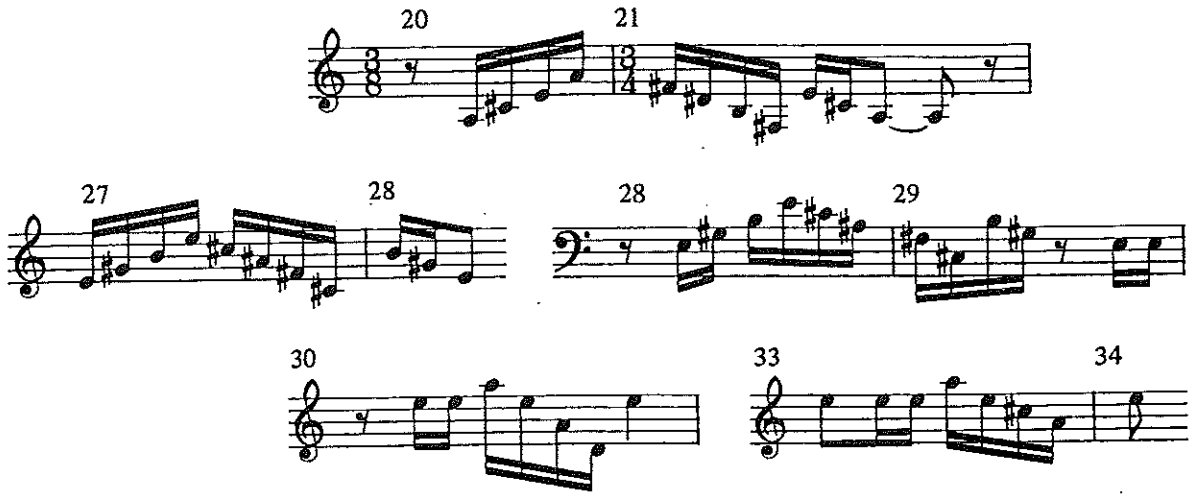
Motive A:



Motive B

Motive B, by contrast, consists of outlined triads.

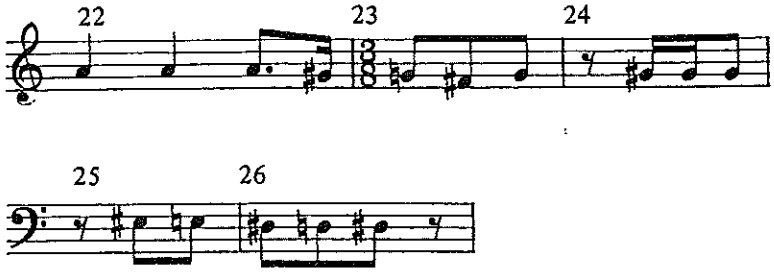
Motive B:



Motive C

Motive C is very similar to motive A, but differs in that it is made up entirely of half steps.

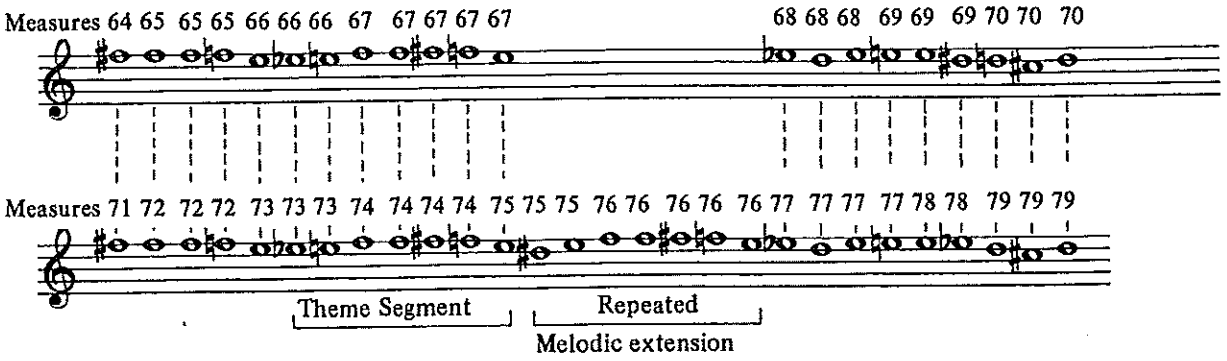
Motive C:



A close look at measures 64–79 reveals the technique of phrase extension using motive *C*.

The following illustration compares measures 64–70 with measures 71–79. Whole notes are used to represent all tones so that a comparison is more visible:

Phrase extension (melodic extension):



Form

The overall sectional form of this piece is not clearly defined. Among the reasons for this are:

1. The form of the composition is strongly influenced by the spoken narrative (The Story of A Soldier) and is thus designed to accompany and strengthen the plot.
2. Form and content are generally interrelated, so that the nature of the content tempers the form. In this work, the content tempers the form by providing for overlapping in the use of motives. Normally compartmentalized sections sometimes also overlap.

An ostinato figure and a pedal tone on D are two of the most easily identified musical components of the work. If these two factors were considered alone, the form might suggest:

Measures	Lower Voice	Section
1–30	G, D, G, D Ostinato figure	A
31–41	Pedal tone D	B
42–83	G, D, G, D Ostinato figure (return)	A
84–90	Pedal tone D (return)	B

While some overlapping of motives occurs, another point of view might relate motive order as a way of organizing the composition:

Measures	Motive	Length	Measures	Motive	Length
1–18	A	18 meas.	39–43	B	5 meas.
20–21	B	2 meas.	44–46	A	3 meas.
22–26	C	5 meas.	45/46–47	B	3 meas.
26–30	B	5 meas.	47–57	A	11 meas.
31–32	A′	2 meas.	57–59	B	3 meas.
33–34	B	2 meas.	64–83	C	20 meas.
34–35	A′ Inv	2 meas.	84–90	Ostinato	7 meas.
37–38	A′ Inv	2 meas.			

Harmony

The harmonic structure is as follows:

Bass Line

The bass line consists almost entirely of short ostinato figure G and D with an occasional D pedal tone.

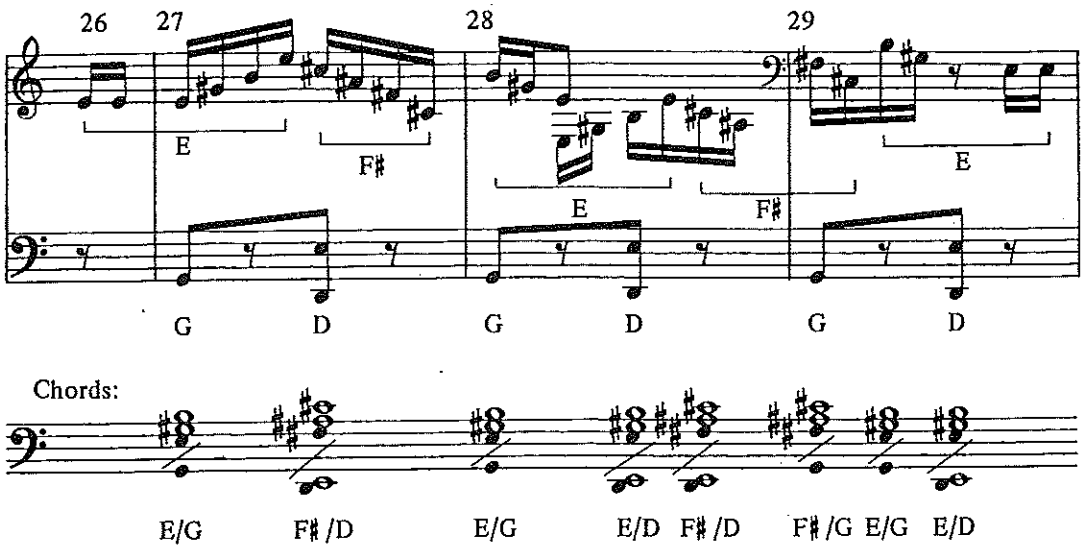
Melodic Line Above the Ostinato

The melodic lines above this ostinato deny rather than reinforce the tonality of G as implied in the strong tonic-dominant relationship (G-D).

Bitonal Mix

Although to a certain extent a combination harmony results from the bitonal mix, the effect is not of a single force or direction. The ear hears two separate functions and two harmonic directions.

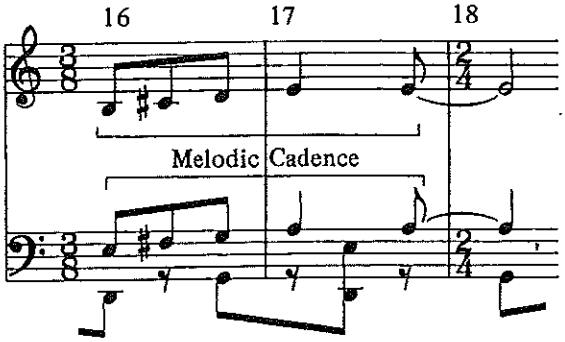
Two separate functions and harmonic directions are heard:



Melodic Cadences

Melodic cadences, such as the one below, occur frequently in the upper voices, but they are not often supported by the lower voices because of the strict ostinato figure.

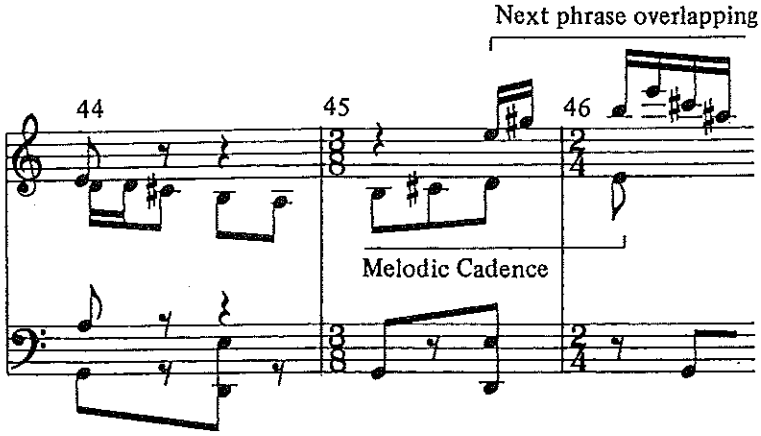
Melodic cadence:



Phrase Overlapping at Cadences

Overlapping phrases are fairly common. A melodic cadence is completed in one voice, while at the same time a new phrase begins in another voice.

Overlapping phrase:



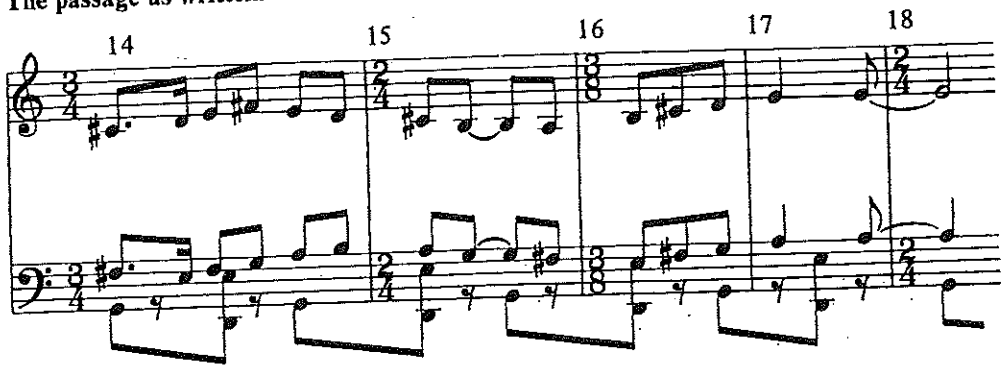
Meter and Rhythm

Meter

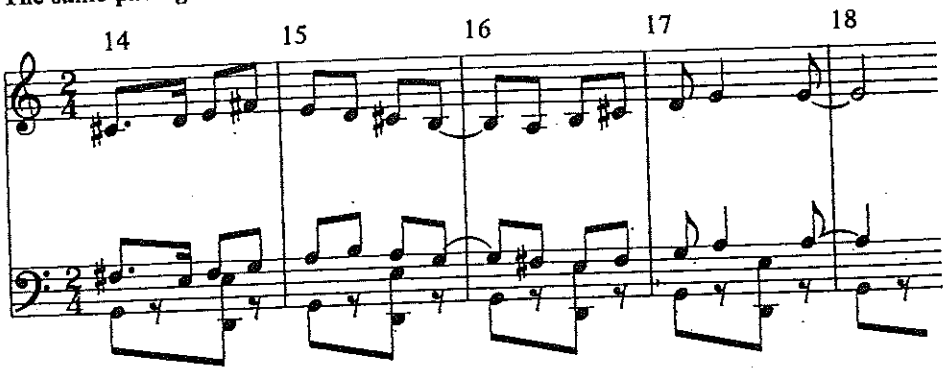
The meter of the composition:

1. There are frequent meter changes, but in most instances the steady ostinato figure disregards these and plods on as if the 2/4 meter had not been altered. Here is an example showing Stravinsky's actual notation along with another version illustrating how it might have been written keeping the steady 2/4 meter intact.

The passage as written:



The same passage in strict 2/4 meter:



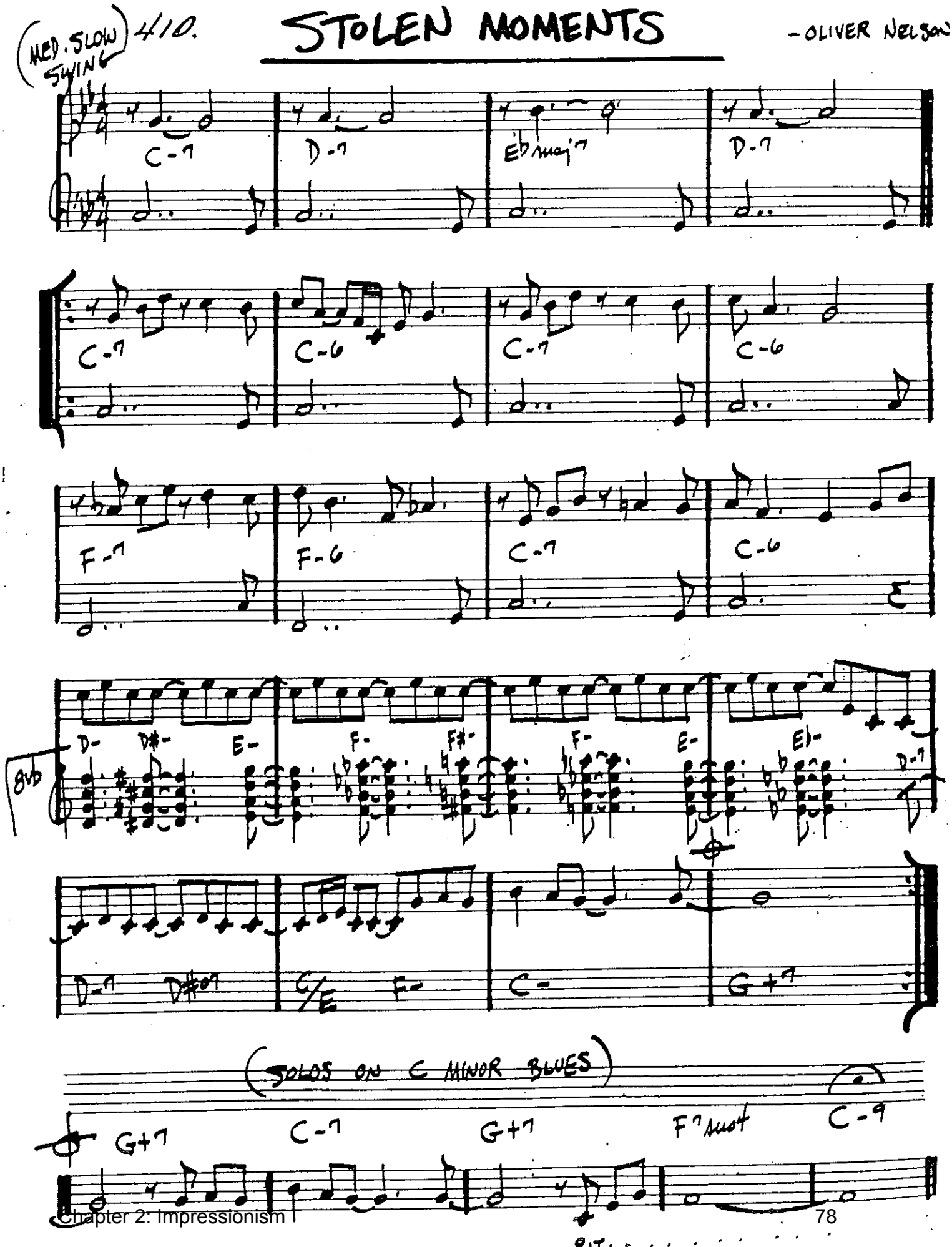
2. The basic value found in this composition is the eighth note; the sixteenth note and quarter note are also in evidence.

Rhythm

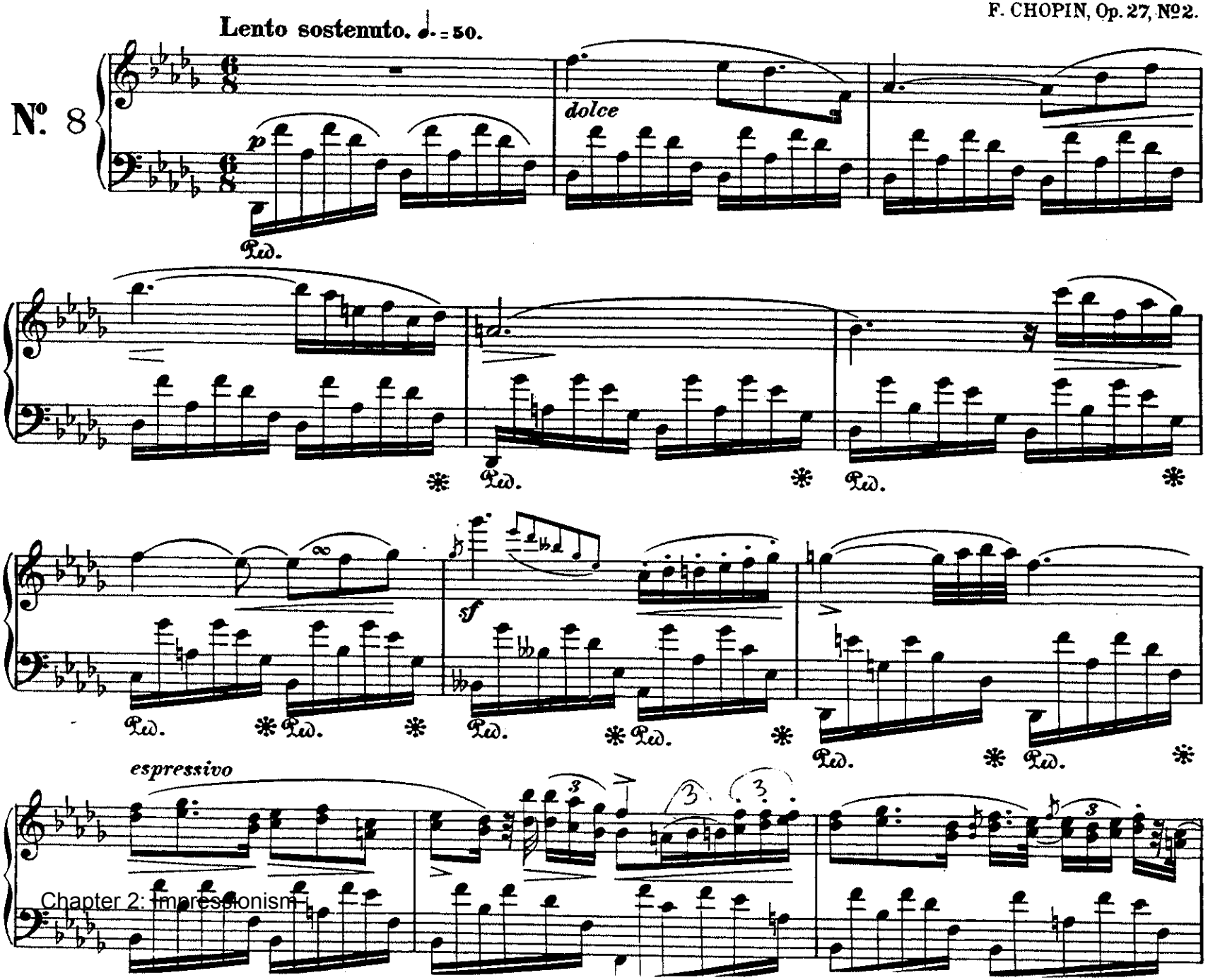
Each of the three motives used throughout the composition possesses its own unique rhythmic figure. The second motive is perhaps the most distinctive in that it is made up mostly of sixteenth notes.

Texture

A thin and principally homophonic texture persists throughout. The upper voices occasionally engage in mild contrapuntal display (as in measures 11–18).


(MED. SLOW SWING) 4/0.
STOLEN MOMENTS
- OLIVER NELSON
C-7
D-7
Eb maj7
D-7
C-7
C-6
C-7
C-6
F-7
F-6
C-7
C-6
8vb
D-
D#-
E-
F-
F#-
F-
E-
Eb-
D-7
D-7
D#07
C/E
F-
C-
G+7
(SOLOS ON C MINOR BLUES)
G+7
C-7
G+7
F7sus
C-9
RIT.

A Madame la Comtesse d'Appony.

NOCTURNE

F. CHOPIN, Op. 27, №2.